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Webbe
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Poetrie

ber's English Reprints







1

English Reprints

WILLIAM WEBBE

Graduate 

A Discourse of
English Poetrie

1586

EDITED BY

EDWARD ARBER

F.S.A. ETC. LATE EXAMINER IN ENGLISH
LANGUAGE AND LITERATURE
TO THE UNIVERSITY OF
LONDON

WESTMINSTER

A. CONSTABLE AND CO.

1895

MVR

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NOTES
of
WILLIAM WEBBE.

* *Probable or approximate dates.*

Very little is known of the Author of this work. The suggestion that he was the William Webbe, M.A., one of the joint Authors of a topographical book *The Vale Royal*, 1648, fol., is quite anachronistic.

Messrs. Cooper, in *Athena Cantabrigiensis*, ii. 12. Ed. 1861, state that our Author "was a graduate of this University, but we have no means of determining his college. One of this name, who was of St. John's College, was B.A. 1522-3 [the same year as Spenser], as was another who was of Catharine Hall in 1581-2. His place of residence is unknown, although it may perhaps be inferred that it was in or near the county of Suffolk. We have no information as to his position in life, or the time or place of his death. He was evidently a man of superior intellect and no mean attainments." [Our Author apparently witnessed *Tancred and Gismund* in 1568, and being evidently acquainted with Gabriel Harvey and Spenser (who left Cambridge in 1578), must be the earlier graduate of the above two Webbes.]

1568. *Tancred and Gismund*, written by five members of the Inner Temple, the first letters of whose names are attached to the several acts, viz., Rod. Staff; Hen. No[well?]; G. All; Ch. Hat[ton?]; and R. W[ilmot]: is 'curiously acted in view of her Maiesty, by whom it was then princely accepted.'

Webbe appears to have been present at the representation: see 1591. Mr. J. P. Collier in his edition of 'Dodsley's *Old Plays*,' i. 153, prints from a MS. what is apparently a portion of this Tragedy as it was then acted, written in alternate rhymes. He also states in his *Hist. of Dram. Poet.* that it 'is the earliest English play extant, the plot of which is known to be derived from an Italian novel.' iii. 13. Ed. 1831.

*1572-3. Our Author takes his B.A. at Cambridge.

1582. Nov. 28. Gabriel Poyntz presented Robert Wilmott, clerk to the Rectory of North Okendon, Essex: 18 miles from London. *Newcourt Repertorium*, ii. 447. Ed. 1710.

Flemyngs is a large manor house in Essex in the parish of Runwell, in the hundred of Chelmsford; from which town it is ten miles distant, and about twenty-nine miles from London. 'This house commands extensive views of some parts of the county and of Kent, including more than thirty parish churches.'

Edward Sulyard succeeded, on the death of his father Eustace in 1546, to Flemyngs and other possessions. He had two sons, Edward and Thomas, and a daughter named Elizabeth. He was knighted on 23 July 1603 at Whitehall by James I, before his coronation: and died in June 1610. Of his two sons, Edward died without issue; Thomas, b. 1573, was knighted, and d. March 1634; leaving a son Edward, who d. 7 Nov. 1692 without issue, 'the last of the house and family.' See *W. Berry, County Gen. Essex*, 64. T. Wright, *Hist. of Essex*, i. 142, 143. Ed. 1831. J. P[hillipot] *Knts. Batch. made by James I.* 1660.

*1583 or 4. Webbe appears to have been at this time private tutor to Mr. Sulyard's two sons, for he presented his MS. translation (now lost) of the *Georgics* to Mr. Sulyard: see pp. 55 and 16.

1585. DEC. 2. The Dean and Chapter of St. Paul's appoint Robert Wilmott, M.A., to the Vicarage of Horndon on the Hill, twenty-four miles from London, and a few miles from Flemyngs, where his friend Webbe was a private tutor. *Newcourt, idem.* ii. 343.

1586. Of 'the pregnant ympes of right excellent hope,' Thomas Sulyard was about thirteen years old, and his brother Edward was older than him.

W. Webbe writes the present work in the summer evenings.

SEPT. 4. It is thus registered for publication.

"Robt. Walley

John Charlewood, Rd. of them, for printinge A Discourse on englishe poetrye vj^d."

J. P. Collier, *Extr. of Stat. Co.'s Regrs. ii.*, 215. *Ed.* 1849.

1587. FEB. 5. Margaret, the mother of Mr. Sulyard died. She is buried at Runwell.

1588. Warton quotes "a small black-lettered tract entitled *The Touch-stone of Wittes*, chiefly compiled, with some slender additions, from William Webbe's *Discourse of English Poetrie*, written by Edward Hake, and printed at London by Edmund Bollifant." p. 804. *Ed.* 1870.

Our Author—his pupils growing to manhood—then appears to have gone, possibly also in the same capacity of private tutor into the family of Henry Grey, Esquire [created Baron Grey of Groby, 21 July 1603: *d.* 1614] at Pirgo, in the parish of Havering atte Bower, Essex: fifteen miles from London. Dugdale states that the first husband of one of the daughters of this Henry Grey, Esquire, was a *William Sulyard*, Esquire. *Baron. i.* 722. *Ed.* 1675. From this old Palace of the Queens of England Webbe wrote the following letter to Wilmott, which is reprinted in the revised edition of *Tancred and Gismund* published in 1592: of which there are copies in the Bodleian, and at Bridgewater House, and an imperfect one in the British Museum (C. 34, c. 44).

1591. AUG. 8. *To his frend R. W.* Master R. VV. looke not now for the tearmes of an intreator, I wil beg no longer, and for your promises, I wil refuse them as bad paiement: neither can I be satisfied with any thing, but a peremptorie performance of an old intencion of yours, the publishing I meane of those wast papers (as it pleaseth you to cal them, but as I esteem them, a most exquisite inuention) of *Gismunds* Tragedie. Thinke not to shift me off with longer delayes, nor alledge more excuses to get further respite, least I arrest you with my *Actum est*, and commence such a Sute of vnkindenesse against you, as when the case shall be scand before the Iudges of courtesie, the court will crie out of your immoderat modestie. And thus much I tel you before, you shal not be able to wage against me in the charges growing vpon this action, especially, if the worshipful company of the Inner temple gentlemen patronize my cause, as vndoubtedly they wil, yea, and rather plead partially for me then let my cause miscary, because themselves are parties. The tragedie was by them most pithely framed, and no lesse curiously acted in view of her Maiesty, by whom it was then as princely accepted, as of the whole honorable audience notably applauded: yea, and of al men generally desired, as a work, either in statelines of shew, depth of conceit, or true ornaments of poetically arte, inferior to none of the best in that kinde: no, were the Roman *Seneca* the censurer. The braue youths that then (to their high praises) so feelingly performed the same in action, did shortly after lay vp the booke vnregarded, or perhaps let it run abroade (as many parentes doe their children once past dandling) not respecting so much what hard fortune might befall it being out of their fingers, as how their heroical wits might againe be quickly conceiued with new inuentions of like worthines, wherof they haue been euer since wonderfull fertill. But this orphan of theirs (for he wandreth as it were fatherlesse,) hath notwithstanding, by the rare and bewtiful perfections appearing in him, hetherto neuer wanted great

fauourers, and louing preseruers. Among whom I cannot sufficiently commend your more then charitable zeale, and scholerly compassion towards him, that haue not only rescued and defended him from the deuouring lawes of obliuion, but vouchsafed also to apparel him in a new sute at your own charges, wherein he may again more boldly come abroad, and by your permission returne to his olde parents, clothed perhaps not in richer or more costly furniture than it went from them, but in handsomnes and fashion more answerable to these times, wherein fashions are so often altered. Let one word suffice for your encouragement herein: namely, your commendable pains in disrobing him of his antike curiositie, and adorning him with the approoued guise of our stateliest English termes (not diminishing, but augmenting his artificial colours of absolute poesie, deriued from his first parents) cannot but bee grateful to most mens appetites, who vpon our experience we know highly to esteem such lofty measures of sententiously composed Tragedies.

How much you shal make me, and the rest of your priuate friends beholding vnto you, I list not to discourse: and therefore grounding vpon these alledged reasons, that the suppressing of this Tragedie, so worthy for ye presse, were no other thing then wilfully to defraud your selfe of an vniuersall thank, your friends of their expectations, and sweete G. of a famous eternitie. I will cease to doubt of any other pretence to cloake your bashfulness, hoping to read it in print (which lately lay neglected amongst your papers) at our next appointed meeting.

I bid you heartely farewell. From Pyrgo in Essex, August the eight, 1591. *Tuus fide et facultate.* GUIL. WEBBE.

It may also be noted that Wilmott dedicated this revised tragedy to two Essex ladies: one of whom was Lady Anne Grey, the daughter of Lord Windsor, and the wife of the above-mentioned Henry Grey, Esquire of Pirgo.

That the above R. Wilmott, Clergyman, is the same as the Reviser of the play appears from the following passage in his Preface.

"Hereupon I have indured some conflicts between reason and judgement, whether it were convenient for the commonwealth. and the *indecorum* of my calling (as some think it) that the memory of *Tancred's* Tragedy should be again by my means revised, which the oftner I read over, and the more I considered thereon, the sooner I was won to consent thereunto: calling to mind that neither the thrice reverend and learned father, M. Beza, was ashamed in his younger years to send abroad, in his own name, his Tragedy of *Abraham*, nor that rare Scot (the scholar of our age) *Buchanan*, his most patheticall *Iephthah*." *Dodsley's Old Plays.* ii. 165. Ed. by J. P. Collier, 1825.

If the identity may be considered as established, Wilmott the Poet lived on till 1619: when he was succeeded on his death by W. Jackson, in the Rectory of North Okendon. *Newcourt, idem.* ii. 447.

No later information concerning W. Webbe than the above letter, has yet been recovered.

CONTEMPORARY ENGLISH AUTHORS

REFERRED TO IN THE FOLLOWING *Discourse*.

R. ASCHAM.	<i>The Scholemaster,</i>	.	.	.	31, 57
G. B.	? <i>The Shippe of Safeguarde,</i>	1569	.	.	35
F. C.	.	?	.	.	35
T. CHURCHYARD.	<i>Churchyard's 'Chippes,'</i>	1575; <i>Church-</i>			
	<i>yard's 'Chance,'</i>	1580; <i>Churchyard's 'Charge,'</i>	1580; &c.		33
M. D. [? Master Dyer, i.e., Sir Edward Dyer]	33
? DARRELL	.	?	.	.	35

R. EDWARDES. <i>Par. of Dainty Devises</i> , 1576; <i>Comedies</i>	33
Sir T. ELYOT. <i>The Governor</i> , 1538	42, 43
G. GASCOIGNE. <i>Poies</i> , 1572; <i>The Steele Glas</i> , &c., 1576.	33
B. GOOGE. <i>Eglogs, Epitaphes, and Sonettes</i> , 1563; translation of Palingenius' <i>Zodiac of Life</i> . 1560. 1565.	34
Sir J. GRANGE. <i>The Golden Aphroditis</i> , 1577	35
G. HARVEY.	35
HEIWOOD [either JOHN HEYWOOD or JASPER HEYWOOD]	33
W. HUNNIS. <i>Paradise of Dainty Devises</i> , 1576, 1578	33
? HYLL ?	33
E. K. [<i>i.e.</i> EDWARD KIRKE]	33, 53
F. K. [? Fr. Kindlemarsh] <i>Par. of Dainty Devises</i> , 1576, 1578	35
J. LYL. <i>Euphues</i> , 1579-80; <i>Plays</i>	46
A. MUNDAY. <i>The Mirrour of Mutabilitie</i> , 1579; <i>The Paine of Pleasure</i> , 1580	35
T. NORTON. Joint Author of <i>Ferrex and Porrex</i> , 1561	33
C. OCKLANDE. <i>Anglorum Prælia</i> , 1580, 1582	30
[? DR. E.] SAND[YS]. <i>Par. of Dainty Devises</i> , 1576, &c.	33
E. SPENSER. <i>Shepheards Calender</i> , 1579, 1581, 1586	35, 52, 81
HENRY, Earl of SURREY. <i>Sonnets, &c.</i> , in Tottel's <i>Misc.</i> 1557	33
T. TUSSE. <i>Five hundred points of Good Husbandrie</i> , 1557-80	33
THOMAS, Lord VAUX. <i>Sonnetes, &c.</i> , in Tottel's <i>Misc.</i> 1557; and <i>Par. of Dainty Devises</i> , 1576	33
E. VERE, Earl of OXFORD. Unpublished <i>Sonnets</i> .	33
G. WHETSTONE. <i>The Rocke of Regard</i> , 1576	35
R. WILMOTT. <i>Tancred and Gismund</i> , 1568	35
S. Y. [? M. YLOOP, <i>i.e.</i> M. POOLY in <i>Par. of Dainty Devises</i>]	35

THE TRANSLATORS.

SENECA.

J. HEYWOOD. <i>Troas</i> , 1559; <i>Thyestes</i> , 1560; <i>Hercules Furens</i> , 1561	34
A. NEVILL. <i>Edipus</i> , 1563	34
J. STUDLEY. <i>Medea</i> , 1566; <i>Agamemnon</i> , 1566	34

OVID.

G. TURBERVILLE. <i>Heroical Epistles</i> , 1567	34
A. GOLDING. <i>Metamorphoses</i> , 1565	34, 51
T. CHURCHYARD. <i>Tristia</i> , 1578	34
T. DRANT. <i>Satires</i> , 1566; <i>Art of Poetrie</i> , 1567	34

VIRGIL.

HENRY, Earl of SURREY. <i>Two Books of the 'Æneid'</i> , 1557	33
T. PHAER, M.D. <i>9th Books of the 'Æneid'</i> , 1558-1562	33, 46-51
T. TWYNE. <i>The remaining 2nd Books</i> , 1573	34
A. FLEMING. <i>Bucolicks</i> , 1575, in rhyme. His <i>Georgics</i> referred to at p. 55 appeared in 1589	34, 55

A Discourse of English Poetrie

INTRODUCTION.

A Part from the excessive rarity of this work, two copies of it only being known ; it deserves permanent republication as a good example of the best form of Essay Writing of its time ; and as one of the series of Poetical Criticisms before the advent of Shakespeare as a writer, the study of which is so essential to a right understanding of our best Verse.

Although Poetry is the most ethereal part of Thought and Expression ; though Poets must be born and cannot be made : yet is there an art of Poesy ; set forth long ago by Horace but varying with differing languages and countries, and even with different ages in the life of the same country. In our tongue—Milton only excepted—there is nothing approaching, either in the average merit of the Journeymen or the superlative excellence of the few Master-Craftsmen, the Poesy of the Elizabethan age. Hence the value of these early Poetical Criticisms. Their discussion of principles is most helpful to all readers in the discernment of the subtle beauties of the numberless poems of that era : while for those who can, and who will ; they will be found singularly suggestive in the training of their own Power of Song, for the instruction and delight of this and future generations.

A Cambridge graduate ; the private tutor, for some two or three years past, to Edward and Thomas Sul-

yard, the fons of Edward Sulyard Esquire, of Flemyns, situated in Essex, some thirty miles distant from London: our Author gave his leisure hours to the study of Latin and English poetry.

He had acquainted himself with our older Poets, and with the contemporary verse: and, thinking for himself, he endeavoured to see exactly what English poetry actually was, and what it might and should become. Doubtless in his walks in the large park surrounding the Old Manor House this subject often occupied his thoughts, and he sat down to commit his opinions to the press, in the presence and quietude of a large and fair landscape stretching far away southward beyond the Thames into Kent, diversified with the spires of many churches and the masts of many passing ships: and all illuminated with the glow and glory of the summer evenings of 1586.

Webbe was as much affected with the 'immoderate modesty' with which, five years later, he charged Wilmot, as any of the writers of that age. He dreads, at p. 55, the unauthorized publication of his version of the *Georgics*, and he must have been moved deeply by 'the rude multitude of rusticall Rymers, who will be called Poets' before he ventured to advocate in print 'the reformation of our English Verse,' i.e., the abandonment of Rhyme for Metre.

He calls his work 'a sleight somewhat compyled for recreation, in the intermyssions of my daylie busynesse,' yet it is the most extensive piece of Poetical Criticism that had hitherto appeared. He had read, for he quotes at p. 64, G. Gascoigne's *Certayne Notes, &c.*, 1575: also *Three proper and wittie, familiar Letters*, by Immerito [Edmund Spenser] and G[abriel H[arvey]] 1580, to which he alludes at p. 36. He may have heard of Sir P. Sidney's *Apologie for Poetrie* [1582], then circulating in manuscript, or of the young Scotch King's *Reulis and Cautelis of Scottissh Poesie*, then being

published at Edinburgh. Yet none of these is so lengthy, nor deals with the same extent of subject, nor is illustrated by original examples, as is this *Discourse*.

Though the book is an honest one, faithfully representing the author's robust mind; it was written under the strong influence of three works: Ascham's *Schole-master*, 1570; Edwardes' *Paradise of Dainty Devises*, 1576; and Spenser's *Shepherd's Calendar*, anonymously published, without the author's consent, by E. K. [*i.e.*, Edward Kirke, as is generally believed] in 1579. He follows Ascham as to the origin of Rhyme; and also in his error as to Simmias Rhodias at p. 57, &c. He quotes W. Hunnis' poem at p. 66, from the collection of Edwardes. It is also Webbe's great merit as a lover and judge of poetry, that he instinctively fixes upon the *Shepherd's Calendar* (never openly acknowledged by Spenser in his lifetime) as the revelation of a great poet, as great an English Poet indeed, as had yet appeared. That Pastoral Poem gave Webbe a higher reverence for Spenser than his great Allegory breeds respect for him in many, now-a-days.

The facility of Rhyme, at a time when there were many wonderfully facile Rhymers, induced Ascham, Webbe, and many others to seek after a more difficult form of English verse. Classical feet Webbe himself experienced to be a 'troublesome and vnpleasant peece of labour,' so he sought after something more adapted to the nature of the language, 'some perfect platforme or *Profodia* of versifying.' Blank verse would have satisfied him, but he did not recognise its merits in Surrey's translation of the *Æneid*. He is, however, warm in his praise of Phaer's version of that work in hexameters: and gives us three pieces of reformed verse of his own coinage; two in hexameters, and one in sapphics.

Finally, Webbe wrote 'these fewe leaues' 'to stirre

vppe some other of meete abilitie, to bestowe trauell in this matter.' His wish had been anticipated. Already a Master Critic was at work—we know not for certainty whether it was George Puttenham, or who else—who, beginning to write in 1585, published in 1589 *The Arte of English Poesie*: which is the largest and ablest criticism of English Poefy that appeared in print, during the reign of Elizabeth.

BIBLIOGRAPHY.

Issues in the Author's lifetime.

I.—As a separate publication.

1. 1586. London. 1 vol. 4to. See title on opposite page.

Of the two copies known, the one here reprinted is among the Malone books in the Bodleian. The other passed from hand to hand at the following sales: always increasing in price.

1773. APR. 8. Mr. West's sale, No. 1856, 10s. 6d., to Mr. Pearson.

1778. APR. 22. Mr. Pearson's sale, No. 1888, £3, 5s., to Mr. Stevens.

1800. MAY 19. Mr. Stevens' sale, No. 1128, £8, 8s., to the Duke of Roxburghe.

1812. JUNE 2. The Roxburghe sale, No. 3168, £64, to the Marquis of Blandford.

Issues since the Author's death.

I.—As a separate publication.

3. 1870. DEC. 1. London. *English Reprints*: see title at p. 1.
1 vol. 8vo.

II.—With other works.

2. 1815. London. *Ancient Critical Essays*. Ed. by J. Haslewood. 2 vols. 4to. *A Discourse of English Poetrie* occupies Vol. ii., pp. 13-95.

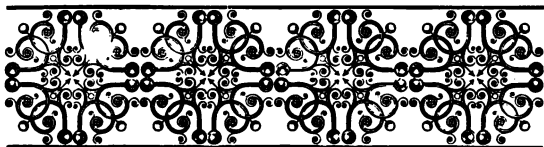
A Discourse of Eng-
lish Poetrie.

Together, with the Authors
iudgment, touching the re-
formation of our Eng-
lish Verse.

By VVilliam VVebbe
Graduate.



Imprinted at London,
by Iohn Charlewood for
Robert VValley
1 5 8 6.



To the right vvorship=
full, learned, and most gentle Gentle-
man, my verie good Master, Ma.

Edward Suliard, Esquire. VV. VV.

wyfheth his harts desire.

(.··)



Ay it please you Syr, *thys once more to beare with my rudenes, in presenting vnto your viewe, an other slender conceite, of my simple capacity: wherin although I am not able to bring you anie thing, which is meete to detain you from your more serious matters: yet vppon my knowledge of your former courtesy and your fauourable countenaunce towards all enterprises of Learning, I dare make bold to craue your accustomed patience, in turning ouer some of these fewe leaues, which I shall account a greater recompence, then the wryting thereof may deserue.*

The Epistle.

The firme hope of your wonted gentlenes, not any good lyking of myne owne labour, made me thus presumptuously to craue your worships patronage for my poore booke. A pretty aunswere is reported by some to be made by Appelles to King Alexander, who (in disport) taking vp one of his pensilles to drawe a line, and asking the Paynters iudgment of his draught, It is doone (quoth Apelles) like a King: meaning indeede it was drawn as he pleased, but was nothing lesse then good workmanshippe. My selfe in like sort, taking vppon me, to make a draught of English Poetry, and requesting your worshypes censure of the same, you wyll perhaps gyue me thys verdict, It was doone like a Scholler, meaning, as I could, but indeede more like to a learner, then one through grounded in Poeticall workmanship.

Alexander in drawing his lyne, leaned sometime too hard, otherwhyle too soft, as neuer hauing beene apprentice to the Arte: I in drawing this Poeticall discourse, make it some where to straight (leauing out the cheefe coloures and ornaments of Poetry) in an other place to wyde (stuffing in peeces little pertinent to true Poetry) as one neuer acquainted wyth the learned Muses. What then? as he being a king, myght meddle in what Scyence him listed, though therein hee had no skyll: so I beeing a learner, wyll trye my cunning in some parts of Learning, though neuer so simple.

Nowe, as for my saucie pressing vppon your expected fauor in crauing your iudgment, I beseech you let me

The Epistle.

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make thys excuse: that whereas true Gentilitie did neuer withdrawe her louing affection from Lady Learning, so I am perswaded, that your worshyppe cannot chuse, but continue your wonted fauourable benignitie towards all the indeuourers to learning, of which corporation I doo indeede professe my selfe one fillie member.

For sith the wryters of all ages, haue fought as an vndoubted Bulwarke and stedfast fauegarde the patronage of Nobilitye, (a shielde as sure as can be to learning) wherein to shrowde and safelye place their feuerall inuentions: why should not I seeke some harbour for my poore trauell to reste and staye vppon, beeing of it selfe vnable to shyft the carping cauilles and byting scornes of lewde controllers?

And in trueth, where myght I rather choose a sure defence and readye refuge for the same, then where I see perfecte Gentilitye, and noblenesse of minde, to be faste lyncked with excellencie of learning and affable courtesye? Moreouer, adde thys to the ende of myne excuse: that I sende it into your sight, not as anie wyttie peece of worke that may delight you: but being a sleight somewhat compyled for recreation, in the intermyssions of my daylie businesse, (euen thys Summer Eueninges) as a token of that earnest and vnquenchable desyre I haue to shewe my selfe duetifull and welwylling towards you. VWherevnto I am continually enflamed more and more, when I consider eyther your fauourable freendshyppe vsed towards

The Epistle.

my selfe, or your gentle countenaunce shewed to my simple trauelles. The one I haue tryed in that homely translation I presented vnto you: the other I finde true in your curteous putting to my trust, and dooing me so great honesty and credite, with the charge of these toward young Gentlemen your sonnes.

To which pregnant ympes of right excellent hope, I would I were able, or you myght haue occasion to make triall of my louing minde: who shoulde well perceyue my selfe to remayne vnto them a faythfull and trusty Achates, euen so farre as my wealth my woe, my power or perrill, my penne or witte, my health or lyfe may serue to serche myne ability.

Huge heapes of wordes I myght pyle together to trouble you withall: eyther of my selfe or of my dooinges, (as some doo) or of your worshyppes commendable vertues (as the moste doo) But I purpofely chuse rather to let passe the spreading of that worthy fame which you haue euer deserued, then to runne in suspicion of fawning flattery which I euer abhorred.

Therefore once againe crauing your gentle pardon, and patience in your ouerlooking thys rude

*Epistle: and wyshing more happineffe then
my penne can expresse to you and your
whole retinewe, I rest.*

(.∴.)

Your worshippes faithfull

Seruant. VV. VV.

20 A Preface to the noble *Poets of Englande.*



Mong the innumerable fortes of Englyshe Bookes, and infinite fardles of printed pamphlets, wherewith thys Countrey is pestered, all shoppes stuffed, and euery study furnished: the greatest part I thinke in any one kinde, are such as are either meere Poeticall, or which tende in some respecte (as either in matter or forme) to Poetry. Of such Bookes therefore, sith I haue beene one, that haue had a desire to reade not the fewest, and because it is an argument, which men of great learning haue no leysure to handle, or at least hauing to doo with more serious matters doo least regarde: If I write something, concerning what I thinke of our English Poets, or aduenture to sette downe my simple iudgement of English Poetrie, I trust the learned Poets will giue me leaue, and vouchsafe my Booke passage, as beeing for the rudenesse thereof no preiudice to their noble studies, but euen (as my intent is) an *inslar cotis* to stirre vppe some other of meete abilitie, to bestowe trauell in this matter: whereby I thinke wee may not onelie get the meanes which wee yet want, to discerne betweene good writers and badde, but perhappes also challenge from the rude multitude of rusticall Rymers, who will be called Poets, the right practise and orderly course of true Poetry.

It is to be wondred at of all, and is lamented of

manie, that where as all kinde of good learning, haue aspyred to royall dignitie and statelie grace in our English tongue, being not onelie founded, defended, maintained, and enlarged, but also purged from faultes, weeded of errours, and pollished from barbarousnes, by men of great authoritie and iudgement: onelie Poetrie hath sounde fewest frends to amende it, those that can, referuing theyr skyll to themselues, those that cannot, running headlong vpon it, thinking to garnish it with their deuises, but more corrupting it with fantastlicall errours. VVhat shoulde be the cause, that our English speeche in some of the wyfest mens iudgements, hath neuer attained to anie sufficient ripenes, nay not ful auoided the reproch of barbarousnes in Poetry? the rudenes of the Countrey, or basenesse of wytt: or the course *Dialect* of the speeche? experience vtterlie disproueth it to be anie of these: what then? furelie the canckred enmitie of curious custome: which as it neuer was great freend to any good learning, so in this hath it grounded in the most, such a negligent perwasion of an impossibilitie in matching the best, that the finest witts and most diuine heades, haue contented themselues with a base kinde of fingering: rather debasing theyr faculties, in setting forth theyr skyll in the courtest manner, then for breaking custome, they would labour to adorne their Countrey and aduaunce their style with the highest and most learnedst toppe of true Poetry. The rudenes or vnaptnesse of our Countrey to be either none or no hinderaunce, if reformation were made accordinglie, the exquisite excellency in all kindes of good learning nowe flourishing among vs, inferiour to none other nation, may sufficiently declare.

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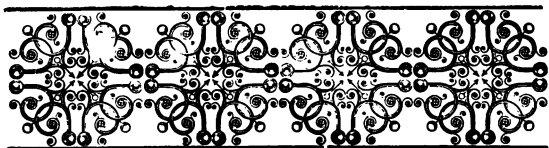
That there be as sharpe and quicke wittes in England as euer were among the peerelesse Grecians, or renowned Romaines, it were a note of no witte at all in me to deny. And is our speeche so course, or our phraze so harſhe, that Poetry cannot therein finde a wayne whereby it may appeare like it ſelfe? why ſhould we think ſo baſely of this? rather then of her ſiſter, I meane Rhetoricall *Eloquution*, which as they were by byrth Twyns, by kinde the ſame, by originall of one deſcent: ſo no doubt, as Eloquence hath founde ſuch fauoures, in the Engliſh tongue, as ſhe frequenteth not any more gladly: ſo would Poetrye if there were the like welcome and entertainment gyuen her by our Engliſh Poets, without queſtion aſpyre to wonderfull perfection, and appeare farre more gorgeous and delectable among vs. Thus much I am bolde to ſay in behalfe of Poetrie, not that I meane to call in queſtion the reuerend and learned workes of Poetrie, written in our tongue by men of rare iudgement, and moſt excellent Poets: but euen as it were by way of ſupplication to the famous and learned Lawreat Maſters of Englande, that they would but conſult one halfe howre with their heauenly Muſe, what credite they might winne to theyr natiue ſpeeche, what enormities they might wipe out of Engliſh Poetry, what a fitte vaine they might frequent, wherein to ſhewe forth their worthie faculties: if Engliſh Poetrie were truly reformed, and ſome perfect platforme or *Profodia* of verſifying were by them ratified and ſette downe: eyther in imitation of Greekes and Latines, or where it would ſkant abyde the touch of theyr Rules, the like obſeruations ſelected and eſtabliſhed by the naturall affectation of the ſpeeche. Thus much I ſay, not to perſwade you that

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are the fauourers of Englishe Poetry but to mooue it to you: beeing not the firste that haue thought vpon this matter, but one that by consent of others, haue taken vppon me to lay it once again in your wayes, if perhaps you may stumble vppon it, and chance to looke so lowe from your diuine cogitations, when your Muse mounteth to the starres, and ranfacketh the Spheres of heauen: whereby perhaps you may take compassion of noble Poetry, pittifullie mangled and defaced, by rude smatterers and barbarous immitatours of your worthy studies. If the motion bee worthy your regard it is enough to mooue it, if not, my wordes woulde simply preuaile in perswading you, and therefore I rest vppon thys onely request, that of your courtesies, you wyll graunt passage, vnder your fauourable corrections, for this my simple censure of English Poetry, wherein if you please to runne it ouer, you shall knowe breiefely myne opinion of the most part of your accustomed

Poets and particularly, in his place, the lyttle
 somewhat which I haue sifted out of my
 weake brayne concerning thys
 reformed versifying.

VV: VV:



A Discourse of English Poetrie.



Ntending to write some discourse of English Poetrie, I thinke it not amysse if I speake something generally of Poetrie, as, what it is, whence it had the beginning, and of what estimation it hath alwayes beene and ought to be among al sorts of people. Poetrie called in Greeke *ποιησια*, beeing deriued from the Verbe *ποιεω*, which signifieth in Latine *facere*, in English, to make, may properly be defined, the arte of making: which word as it hath alwaies beene especially vsed of the best of our English Poets, to expresse ye very faculty of speaking or wryting Poetically, so doth it in deede containe most fitly the whole grace and property of the same, ye more fullye and effectually then any other English Verbe. That Poetry is an Arte, (or rather a more excellent thing then can be containyd wythin the compasse of Arte) though I neede not stande long to prooue, both the witnes of *Horace*, who wrote *de arte Poetica*, and of *Terence*, who calleth it *Artem Musicam*, and the very naturall property thereof may sufficiently declare: The beginning of it as appeareth by *Plato*, was of a vertuous and most deuout purpose,

A Discourse of

who witnesseth, that by occasion of meeting of a great company of young men, to solemnize ye feasts which were called *Panegeryca*, and were wont to be celebrated euery fift yeere, there, they that were most pregnant in wytt, and indued with great gyfts of wysedome and knowledge in Musicke aboue the rest did vse commonly to make goodly verses, measured according to the sweetest notes of Musicke, containing the prayse of some noble vertue, or of immortalitie, or of some such thing of greatest estimation: which vnto them seemed, so heauenly and ioyous a thing, that, thinking such men to be inspyrde with some diuine instinct from heauen, they called them *Vates*. So when other among them of the finest wits and aptest capacities beganne in imitation of these to frame ditties of lighter matters, and tuning them to the stroake of some of the pleasantest kind of Musicke, then began there to grow a distinction and great diuersity betweene makers and makers. Whereby (I take it) beganne thys difference: that they which handled in the audience of the people, graue and necessary matters, were called wise men or eloquent men, which they meant by *Vates*: and the rest which sange of loue matters, or other lighter deuises alluring vnto pleasure and delight, were called *Poeta* or makers. Thus it appeareth, both Eloquence and Poetrie to haue had their beginning and originall from these exercises, beeing framed in such sweete measure of sentences and pleasant harmonie called *Piθmos*, which is an apt composition of wordes or claufes, drawing as it were by force ye hearers eares euen whether foeuer it lysteth: that *Plato* affirmeth therein to be contained *λογτεία* an inchauntment, as it were to perswade them anie thing whether they would or no. And heerehence is sayde, that men were first withdrawne from a wylde and sauadge kinde of life, to ciuillity and gentlenes, and ye right knowledge of humanity by the force of this measurable or tunable speaking.

This opinion shall you finde confirmed throughout

the whole workes of *Plato* and *Aristotle*. And that such was the estimation of this Poetry at those times, that they supposed all wisedome and knowledge to be included mystically in that diuine instinction, wherewith they thought their *Vates* to bee inspyred. Wherevpon, throughout the noble workes of those most excellent Philosophers before named, are the authorities of Poets very often alledged. And *Cicero* in his *Tusculane* questions is of that minde, that a Poet cannot expresse verses abundantly, sufficiently, and fully, neither his eloquence can flowe pleasauntly, or his wordes sounde well and plenteously, without celestiall instinction: which Poets themselues doo very often and gladlie witnes of themselues, as namely *Ouid* in. 6. *Fausto: Est deus in nobis Agitante callefcimus illo. etc.* Wherevnto I doubt not equally to adioyne the authoritye of our late famous English Poet, who wrote the *Sheepheards Calender*, where lamenting the decay of Poetry, at these dayes, faith most sweetely to the same.

Then make thee winges of thine aspyring wytt,
And whence thou camest flye back to heauen apace. etc.

Whose fine poetickall witt, and most exquisite learning, as he shewed abundantly in that peece of worke, in my iudgment inferiour to the workes neither of *Theocritus* in Greeke, nor *Virgill* in Latine, whom hee narrowly immitateth: so I nothing doubt, but if his other workes were common abroad, which are as I thinke in ye close custodie of certaine his freends, we should haue of our owne Poets, whom wee might matche in all respects with the best. And among all other his workes whatsoever, I would wysh to haue the sight of hys *English Poet*, which his freend *E. K.* did once promise to publishe, which whether he performed or not, I knowe not, if he did, my happe hath not beene so good as yet to see it.

But to returne to the estimation of Poetry. Besides ye great and profitable fruites contained in Poetry, for

the inſtruction of manners and precepts of good life (for that was chiefly reſpected in the firſt age of Poetry) this is alſo added to the eternall commendations of that noble faculty: that Kinges and Princes, great and famous men, did euer encourage, mayntaine, and reward Poets in al ages: becauſe they were thought onely to haue the whole power in their handes, of making men either immortally famous for their valiaunt exploytes and vertuous exerciſes, or perpetually infamous for their vicious liues. Wherevpon it is ſaid of *Achilles*, that this onely vantage he had of *Hector*, that it was his fortune to be extolled and renowned by the heauenly verſe of *Homer*. And as *Tully* recordeth to be written of *Alexander*, that with natural teares he wept ouer *Achilles* Tombe, in ioy that he conceiued at the conſideration, howe it was his happe to be honoured wyth ſo diuine a worke, as *Homers* was. *Aristotle*, a moſt prudent and learned Philoſopher, beeing appointed Schoolemaſter to the young Prince *Alexander*, thought no worke ſo meete to be reade vnto a King, as the worke of *Homer*: wherein the young Prince being by him inſtructed throughly, found ſuch wonderfull delight in the ſame when hee came to maturity, that hee would not onely haue it with him in all his iourneyes, but in his bedde alſo vnder his pyllowe, to delight him and teache him both nights and dayes. The ſame is reported of noble *Scipio*, who finding the two Bookes of *Homer* in the ſpoyle of Kyng *Darius*, eſteemed them as wonderfull precious Iewelless, making one of them his companion for the night, the other for the day. And not onely was he thus affected to yat one peece or parte of Poetry, but ſo generally he loued the profefſors thereof, that in his moſt ſerious affayres, and hotteſt warres againſt *Numantia* and *Carthage* he could no whitte be without that olde Poet *Ennius* in his company. But to ſpeake of all thoſe noble and wyſe Princes, who bare ſpeciall fauour and countenance to Poets, were tedious, and would require a rehearfall of all ſuch, in whoſe time there grew any to credite and

estimation in that faculty. Thus farre therefore may suffice for the estimation of Poets. Nowe I thinke most meete, to speake somewhat, concerning what hath beene the vse of Poetry, and wherein it rightly consisted, and whereof consequently it obteyned such estimation.

To begin therefore with the first that was first worthe-lye memorable in the excellent gyft of Poetrye, the best wryters agree that it was *Orpheus*, who by the sweete gyft of his heauenly Poetry, withdrew men from raungyng vncertainly, and wandring brutishly about, and made them gather together, and keepe company, made houses, and kept fellowshippe together, who therefore is reported (as *Horace* sayth) to assuage the fiercenesse of Tygers, and mooue the harde Flynts. After him was *Amphion*, who was the first that caused Citties to bee builded, and men therein to liue decently and orderly according to lawe and right. Next, was *Tyrtaeus*, who began to practise warlike defences, to keepe back enemies, and saue themselues from inuasion of foes. In this place I thinke were most conuenient to rehearse that auncient Poet *Pyndarus*: but of the certaine time wherein he flourished, I am not very certaine: but of the place where he continued moste, it shoulde seeme to be the Citty of *Thebes*, by *Plinie* who reporteth, that *Alexander* in sackyng the same Cittie, woulde not suffer the house wherein he dwelt to be spoyled as all the rest were. After these was *Homer*, who as it were in one summe comprehended all knowledge, wisedome, learning, and pollicie, that was incident to the capacity of man. And who so liste to take viewe of hys two Bookes, one of his *Iliades*, the other his *Odifsea*, shall thoroughly perceiue what the right vse of Poetry is: which indeede is to mingle profite with pleasure, and so to delight the Reader with pleasantnes of hys Arte, as in ye meane time, his mind may be well instructed with knowledge and wisedome. For so did that worthy Poet frame those his two workes, that in reading the first, that is his *Iliads*, by declaring and setting forth so liuely the Grecians assembly against

A Discourse of

Troy, together with their prowesse and fortitude against their foes, a Prince shall learne not onely courage, and valiantnesse, but discretion also and pollicie to encounter with his enemies, yea a perfect forme of wyse consultations, with his Captaines, and exhortations to the people, with other infinite commodities.

Agayne, in the other part, wherein are described the manifold and daungerous aduentures of *Vliſſes*, may a man learne many noble vertues: and also learne to escape and auoyde the subtyll practises, and perillous entrappings of naughty persons: and not onely this, but in what sort also he may deale to knowe and perceiue the affections of those which be neere vnto him, and most familiar with him, the better to put them in trust with his matters of waight and importaunce. Therefore I may boldly sette downe thys to be the trueſt, auncienteſt and beſt kinde of Poetry, to direct ones endeuour alwayes to that marke, that with delight they may euermore adioyne commoditie to their Readers: which becauſe I grounde vpon *Homer* the Prince of all Poets, therefore haue I alledged the order of his worke, as an authority ſufficiently proouing this aſſertion.

Nowe what other Poets which followed him, and beene of greateſt fame, haue doone for the moſte parte in their ſeueral workes I wyll briefly, and as my ſlender ability wyll ſerue me declare. But by my leaue, I muſt content my ſelfe to ſpeake not of all, but of ſuch as my ſelfe haue ſeene, and beene beſt acquainted withall, and thoſe not all nor the moſte part of the auncient Grecians, of whom I know not how many there were, but theſe of the Latinists, which are of greateſt fame and moſt obuiouſ among vs.

Thus much I can ſay, that *Ariſtotle* reporteth none to haue greatly flouriſhed in Greece, at leaſt wyſe not left behynd them any notable memoriall, before the time of *Homer*. And *Tully* ſayth as much, that there were none wrytt woorth the reading twyce in the *Romaine* tongue, before ye Poet *Ennius*. And ſurely

as the very summe or cheefest effence of Poetry, dyd alwayes for the most part consist in delighting the readers or hearers wyth pleasure, so as the number of Poets increafed, they styll inclyned thys way rather then the other, so that most of them had speciall regarde, to the pleafantnesse of theyr fine conceytes, whereby they might drawe mens mindes into admiration of theyr inuentions, more then they had to the profite or commoditie that the Readers shoulde reape by their works. And thus as I suppose came it to passe among them, that for the most part of them, they would not write one worke contayning some serious matter: but for the same they wold likewise powre foorth as much of some wanton or laciuous inuention. Yet some of the auncientest fort of Grecians, as it seemeth were not so much disposed to vayne delectation: as *Aristotle* sayth of *Empedocles*, that in hys iudgment he was onely a naturall Philosopher, no Poet at all, nor that he was like vnto *Homer* in any thing but hys meeter, or number of feete, that is, that hee wrote in verse. After the time of *Homer*, there began the firste Comedy wryters, who compyled theyr workes in a better stile which continued not long, before it was expelled by penalty, for scoffing too broade at mens manners, and the priuie reuengements which the Poets vsed against their ill wyllers. Among these was *Eupolis*, *Cratinus*, and *Aristophenes*, but afterward the order of thys wryting Comedies was reformed and made more plausible: then wrytte *Plato*, *Comicus*, *Menander*, and I knowe not who more.

There be many most profitable workes, of like antiquity, or rather before them, of the Tragedy writers: as of *Euripides*, and *Sophodes*, then was there *Phocitides* and *Theagines*, with many other: which Tragedies had their inuention by one *Thespis*, and were polished and amended by *Æschilus*. The profite or discommoditie which aryseth by the vse of these Comedies and Tragedies, which is most, hath beene long in controuerſie, and is fore vrged among vs at these dayes: what

I thinke of the same, perhaps I shall breiefely declare anon.

Nowe concerning the Poets which wrote in homely manner, as they pretended, but indeede, with great pythe and learned iudgment, such as were the wryters of Sheepeheards talke and of husbandly precepts, who were among the Grecians that excelled, besides *Theocritus* and *Hesiodus* I know not, of whom the first, what profitable workes he left to posterity, besides hys *Idillia* or contentions of Goteheards, tending most to delight, and pretty inuentions, I can not tell. The other, no doubt for his Argument he tooke in hande, dealt very learnedly and profitably, that is, in precepts of Husbandry, but yet so as he myxed much wanton stuffe among the rest.

The first wryters of Poetry among the Latines, shoulde seeme to be those, which excelled in the framing of Commedies, and that they continued a long time without any notable memory of other Poets. Among whom, the cheefest that we may see or heare tell of, were these. *Ennius, Cæcilius, Næuius, Licinius, Attilius, Turpitiuſ, Trabea, Lufcius, Plautus, and Terens.* Of whom these two last named, haue beene euer since theyr time most famous, and to these dayes are esteemed, as greate helpes and furtheraunces to the obtayning of good Letters. But heere cannot I staye to speake of the most famous, renowned and excellent, that euer writte among the Latine Poets, *P. Virgill*, who performed the very fame in that tongue, which *Homer* had doone in Greeke: or rather better if better might as *Sex. Propert.* in his *Elegies* gallantly recordeth in his praise, *Nescio quid magis nascitur Iliade.* Vnder the person of *Æneas* he expresseth the valoure of a worthy Captaine and valiaunt Gouvernour, together with the perillous aduentures of warre, and polliticke deuises at all assayes. And as he immitateth *Homer* in that worke, so dooth he likewyse followe the very steps of *Theocritus*, in his most pythy inuentions of his *Æglogues*: and likewyse *Hesiodus* in his *Georgicks* or bookes of

Husbandry, but yet more grauely, and in a more decent style. But notwithstanding hys sage grauity and wonderfull wisdome, dyd he not altogether restrayne his vayne, but that he would haue a cast at some wanton and skant comely an Argument, if indeede such trifles as be fathered vppon him were his owne. There followed after him, very many rare and excellent Poets, whereof the most part writt light matters, as *Epigrammes* and *Elegies*, with much pleasant dalliance, among whom may be accounted *Propertius*, *Tibullus*, *Catullus*, with diuers whom *Ouid* speaketh of in diuers places of his workes. Then are there two Hystoricall Poets, no lesse profitable then delightfome to bee read: *Silius* and *Lucanus*: the one declaring the valiant prowesse of two noble Captaines, one enimie to the other, that is, *Scipio* and *Haniball*: the other likewise, the fortitude of two expert warriours (yet more lamentably then the other because these warres were ciuill) *Pompey* and *Cæsar*. The next in tyme (but as most men doo account, and so did he himselfe) the second in dignity, we will adioyne *Ouid*, a most learned, and exquisite Poet. The worke of greatest profite which he wrote, was his Booke of *Metamorphosis*, which though it consisted of fayned Fables for the most part, and poetically inuentions, yet beeing moralized according to his meaning, and the trueth of euery tale beeing discouered, it is a worke of exceeding wysdome and sounde iudgment. If one lyft in like manner, to haue knowledge and perfect intelligence of those rytes and ceremonies which were obserued after the Religion of the Heathen, no more profitable worke for that purpose, then his bookes *De fastis*. The rest of his dooinges, though they tende to the vayne delights of loue and dalliaunce (except his *Tristibus* wherein he bewayleth hys exile) yet surely are mixed with much good counsaile and profitable lessons if they be wisely and narrowly read. After his time I know no worke of any great fame, till the time of *Horace*, a Poet not of the smoothest style, but in sharpnesse of wytt inferiour to none, and one to whom

all the rest both before his time and since, are very much beholding. About the same time *Iuuenall* and *Persius*, then *Martial*, *Seneca* a most excellent wryter of Tragedies, *Boetius*, *Lucretius*, *Statius*, *Val: Flaccus*, *Manilius*, *Aufonius*, *Claudian*, and many other, whose iust times and feuerall woorkes to speake of in this place, were neither much needefull, nor altogether tollerable, because I purposed an other argument. Onely I will adde two of later times, yet not farre inferiour to the most of them aforesayde, *Pallengenius*, and *Bap. Mantuanus*, and for a singuler gyft in a sweete Heroicall verse, match with them *Chr. Oclan*. the Authour of our *Anglorum Prælia*. But nowe least I stray too farre from my purpose, I wyl come to our English Poets, to whom I would I were able to yelde theyr deserued commendations: and affoorde them that censure, which I know many woulde, which can better, if they were nowe to write in my steede.

I know no memorable worke written by any Poet in our English speeche, vntill twenty yeeres past: where although Learning was not generally decayde at any time, especially since the Conquest of King *William* Duke of *Normandy*, as it may appeare by many famous works and learned bookes (though not of this kinde) wrytten by Byshoppes and others: yet surelye that Poetry was in small price among them, it is very manifest, and no great maruayle, for euen that light of Greeke and Latine Poets which they had, they much contemned, as appeareth by theyr rude versifying, which of long time was vsed (a barbarous vse it was) wherein they conuerted the naturall property of the sweete Latine verse, to be a balde kinde of ryiming, thinking nothing to be learnedly written in verse, which fell not out in ryme, that is, in wordes whereof the middle worde of eche verse should found a like with the last, or of two verses, the ende of both should fall in the like letters as thus.

O male viuentes, versus audite sequentes.

And thus likewyse.

Propter hæc et alia dogmata doctorum

Reor esse melius et magis decorum:

Quisque suam habeat, et non proximorum.

This brutish Poetrie, though it had not the beginning in this Countrey, yet so hath it beene affected heere, that the infection thereof would neuer (nor I thinke euer will) be rooted vppe againe: I meane this tynkerly verse which we call ryme: Master *Ascham* sayth, that it first began to be followed and maintained among the *Hunnes* and *Gothians*, and other barbarous Nations, who with the decay of all good learning, brought it into *Italy*: from thence it came into *Fraunce*, and so to *Germany*, atlast conueyed into *England*, bymen indeede of great wisedome and learning, but not confiderate nor circumspect in that behalfe. But of this I must intreate more heereafter.

Henry the first King of that name in England, is wonderfully extolled, in all auncient Recordes of memory, for hys singuler good learning, in all kinde of noble studies, in so much as he was named by his surname *Beauncleark*, as much to say, as *Fayrederke* (whereof perhappes came ye name of *Fayreclowe*) what knowledge hee attained in the skyll of Poetry, I am not able to say, I report his name for prooffe, that learning in this Country was not little esteemed of at that rude time, and that like it is, among other studies, a King would not neglect the faculty of Poetry. The first of our English Poets that I haue heard of, was *John Gower*, about the time of king *Rychard* the seconde, as it should seeme by certayne coniectures bothe a Knight, and questionlesse a singuler well learned man: whose workes I could wysh they were all whole and perfect among vs, for no doubt they contained very much deepe knowledge and delight: which may be gathered by his freend *Chawcer*, who speaketh of him oftentimes, in

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diuer[s] places of hys workes. *Chawcer*, who for that excellent fame which hee obtayned in his Poetry, was alwayes accounted the God of English Poets (such a tytle for honours sake hath beene giuen him) was next after, if not equall in time to *Gower*, and hath left many workes, both for delight and profitable knowledge, farre exceeding any other that as yet euer since hys time directed theyr studies that way. Though the manner of hys stile may seeme blunte and course to many fine English eares at these dayes, yet in trueth, if it be equally pondered, and with good iudgment aduised, and confirmed with the time wherein he wrote, a man shall perceiue thereby euen a true picture or perfect shape of a right Poet. He by his delightfome vayne, so gulled the eares of men with his deuises, that, although corruption bare such sway in most matters, that learning and truth might skant bee admitted to shewe it selfe, yet without controllment, myght hee gyrd at the vices and abuses of all states, and gawle with very sharpe and eger inuentions, which he did so learnedly and pleasantly, that none therefore would call him into question. For such was his bolde spyrit, that what enormities he saw in any, he would not spare to pay them home, eyther in playne words, or els in some prety and pleasant couert, that the simplest might espy him.

Neere in time vnto him was *Lydgate* a Poet, surely for good proportion of his verse, and meetely currant style, as the time affoorded comparable with *Chawcer*, yet more occupied in superstitious and odde matters, then was requesite in so good a wytte: which, though he handled them commendably, yet the matters themselves beeing not so commendable, hys estimation hath beene the lesse. The next of our auncient Poets, that I can tell of, I suppose to be *Pierce Ploughman*, who in hys dooinges is somewhat harsh and obscure, but indeede a very pithy wryter, and (to hys commendation I speake it) was the first that I haue seene, that obserued ye quantity of our verse without the curiosity of Ryme.

Since these I knowe none other tyll the time of

Skelton, who writ in the time of Kyng *Henry* the eyght, who as indeede he obtayned the Lawrell Garland, fo may I wyth good ryght yeelde him the title of a Poet: hee was doubtles a pleafant conceyted fellowe, and of a very fharpe wytte, exceeding bolde, and would nyppe to the very quicke where he once fette holde. Next hym I thynke I may place mafter *George Gafkoyn*e, as painefull a Souldier in the affayres of hys Prince and Country, as he was a wytty Poet in his wryting: whose commendations, becaufe I found in one of better iudgment then my felfe, I wyl fette downe hys wordes, and fuppreffe myne owne, of hym thus wryteth *E. K.* vppon the ninth *Eglogue* of the new Poet.

Mafter *George Gafkoyn*e a wytty Gentleman and the very cheefe of our late rymers, who and if fome partes of learning wanted not (albeit is well knowne he altogether wanted not learning) no doubt would haue attayned to the excellencye of thofe famous Poets. For gyfts of wytt, and naturall promptnes appeare in him abundantly. I might next fpeake of the dyuers workes of the olde Earle of *Surrey*: of the *L. Vaus*, of *Norton*, of *Briſtow*, *Edwardes*, *Tuſſer*, *Churchyard*. *VVyl: Hunnis: Haiwood: Sand: Hyll: S. Y. M. D.* and many others, but to fpeake of their feuerall gyfts, and abundant ſkyll ſhewed forth by them in many pretty and learned workes, would make my diſcourſe much more tedious.

I may not omitte the deferued commendations of many honourable and noble Lordes, and Gentlemen, in her Maieſties Courte, which in the rare deuifes of Poetry, haue beene and yet are moſt excellent ſkylfull, among whom, the right honourable Earle of *Oxford* may challenge to him ſelfe the tytle of ye moſt excellent among the reſt. I can no longer forget thoſe learned Gentlemen which tooke fuch profitable paynes in translating the Latine Poets into our Engliſh tongue, whoſe deſertes in that behalfe are more then I can vtter. Among theſe, I euer eſteemed, and while I lyue, in my conceyt I ſhall account Maſter *D. Phaer*: without doubt

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the best: who as indeede hee had the best peece of Poetry whereon to sette a most gallant verse, so performed he it accordingly, and in such sort, as in my conscience I thinke would scarcely be doone againe, if it were to doo again. Notwithstanding, I speake it but as myne own fancy, not preiudiciall to those that list to thinke otherwyse. Hys worke whereof I speake, is the englishting of *Æneidos* of *Virgill*, so farre fourth as it pleased God to spare him life, which was to the halfe parte of the tenth Booke, the rest beeing since wyth no lesse commendations finished, by that worthy scholler and famous Phisition Master *Thomas Twyne*.

Equally with him may I well adioyne Master *Arthur Golding*, for hys labour in englishting *Ouids Metamorphosis*, for which Gentleman, surely our Country hath for many respects greatly to gyue God thanks: as for him which hath taken infinite paynes without ceasing, trauelleth as yet indefatigably, and is addicted without society, by his continuall laboure, to profit this nation and speeche in all kind of good learning. The next, very well deserueth Master *Barnabe Googe* to be placed, as a painefull furtherer of learning: hys helpe to Poetry besides hys owne deuises, as the translating of *Pallengenius. Lodiæ*. *Abraham Flemming* as in many prety Poesis of hys owne, so in translating hath doone to hys commendations. To whom I would heere adioyne one of hys name, whom I know to haue excelled, as well in all kinde of learning as in Poetry most especially, and would appeare so, if the dainty morelles, and fine poetically inuentions of hys, were as common abroad as I knowe they be among some of hys freendes. I wyl craue leaue of the laudable Authors of *Seneca* in English, of the other partes of *Ouid*, of *Horace*, of *Mantuan*, and diuers other, because I would hasten to ende thys rehearfall, perhappes offensyue to some, whom eyther by forgetfulness, or want of knowledge, I must needes ouer passe.

And once againe, I am humbly to desire pardon of the learned company of Gentlemen Schollers, and

students of the Vniuersities, and Innes of Courte, yf I omitte theyr feuerall commendations in this place, which I knowe a great number of them haue worthely deferued, in many rare deuises, and singuler inuentions of Poetrie: for neither hath it beene my good happe, to haue seene all which I haue hearde of, neyther is my abyding in such place, where I can with facility get knowledge of their workes.

One Gentleman notwithstanding among them may I not ouerlyppe, so farre reacheth his fame, and so worthy is he, if hee haue not already, to weare the Lawrell wreathe, Master *George VVhetstone*, a man singularly well skyld in this faculty of Poetrie: To him I wyl ioyne *Anthony Munday*, an earnest traueller in this arte, and in whose name I haue seene very excellent workes, among which surely, the most exquisite vaine of a witty poetickall heade is shewed in the sweete fobs of Sheephardes and Nymphes: a worke well worthy to be viewed, and to bee esteemed as very rare Poetrie. With these I may place *John Graunge, Knyght, VVylmott, Darrell, F. C. F. K. G. B.* and many other, whose names come not nowe to my remembraunce.

This place haue I purposely reserued for one, who if not only, yet in my iudgement principally deserueth the tyle of the rightest English Poet, that euer I read: that is, the Author of the Sheepehardes Kalender, intituled to the woorthy Gentleman Master *Phillip Sydney*, whether it was Master *Sp.* or what rare Scholler in Pembroke Hall foeuer, because himself and his freendes, for what respect I knowe not, would not reueale it, I force not greatly to sette downe: sorry I am that I can not find none other with whom I might couple him in this *Catalogue*, in his rare gyft of Poetry: although one there is, though nowe long since, seriously occupied in grauer studies, (Master *Gabriell Haruey*) yet, as he was once his most special freende and fellow Poet, so because he hath taken such paynes, not onely in his Latin Poetry (for which he enioyed great commendations of the best both in iudgment and dignity in

thys Realme) but also to reforme our English verse, and to beautify the same with braue deuises, of which I thinke the cheefe lye hidde in hatefull obscurity: therefore wyll I aduenture to sette them together, as two of the rarest witts, and learnedst masters of Poetrie in England. Whose worthy and notable skyl in this faculty, I would wysh if their high dignities and serious busineses would permit, they would styll graunt to bee a furtheraunce to that reformed kinde of Poetry, which Master *Haruey* did once beginne to ratify: and surely in mine opinion, if hee had chossen some grauer matter, and handled but with halfe that skyll, which I knowe he could haue doone, and not powred it foorth at a venture, as a thinge betweene iest and earnest, it had taken greater effect then it did.

As for the other Gentleman, if it would please him or hys freendes to let those excellent *Poemes*, whereof I know he hath plenty, come abroad, as his *Dreames*, his *Legends*, his Court of *Cupid*, his English Poet with other: he shoulde not onely stay the rude pens of my selfe and others, but also satisfie the thirsty desires of many which desire nothing more, then to see more of hys rare inuentions. If I ioyne to Master *Haruey* hys two Brethren, I am assured, though they be both busied with great and waighty callinges (the one a godly and learned Diuine, the other a famous and skyllfull Phisition) yet if they lysted to sette to their helping handes to Poetry, they would as much beautify and adorne it as any others.

If I let passe the vncountable rabble of ryming Ballet makers and compylers of sencelesse sonets, who be most busy, to stuffe euery stall full of grosse deuises and vnlearned Pamphlets: I trust I shall with the best sort be held excused. Nor though many such can frame an Alehouse song of fiew of fixe score verses, hobbling vppon some tune of a Northen lygge, or Robyn hooode, or La lubber etc. And perhappes obserue iust number of sillables, eyght in one line, fixe in an other, and there *withall an A* to make a iercke in the ende: yet if these

might be accounted Poets (as it is sayde some of them make meanes to be promoted to ye Lawrell) surely we shall shortly haue whole swarmes of Poets: and euery one that can frame a Booke in Ryme, though for want of matter, it be but in commendations of Copper noses or Bottle Ale, wyll catch at the Garlande due to Poets: whose potticall poetickall (I should say) heades, I would wyshe, at their worshipfull comencements might in steede of Lawrell, be gorgeously garnished with fayre greene Barley, in token of their good affection to our Englishe Malt. One speaketh thus homely of them, with whose words I wyll content my selfe for thys time, because I woulde not bee too broad wyth them in myne owne speeche.

In regarde (he meaneth of the learned framing the newe Poets workes which writt the Sheepearde Calender.) I scorne and spue out the rakehelly rout of our ragged Rymers, (for so themselfes vse to hunt the Letter) which without learning boaste, without iudgment iangle, without reason rage and fume, as if some instinct of poetickall spyrite had newlie rauished them, aboue the meaneffe of common capacity. And beeing in the midst of all their brauery, suddainly for want of matter or of Ryme, or hauing forgotten their former conceyt, they seeme to be so payned and trauelled in theyr remembraunce, as it were a woman in Chyldebyrth, or as that same *Pythia* when the traunce came vpon her. *Os rabidum fera corda domans etc.*



Thus farre forth haue I aduentured to sette downe parte of my simple iudgement concerning those Poets, with whom for the most part I haue beene acquainted through myne owne reading: which though it may

seeme something impertinent to the tytle of my Booke, yet I trust the courteous Readers wyll pardon me, considering that poetry is not of that ground and antiquity in our English tongue, but that speaking thereof only as it is English, would seeme like vnto the drawing of ones pycure without a heade.

Nowe therefore by your gentle patience, wyll I wyth like breuity make tryall, what I can say concerning our Englishe Poetry, first in the matter thereof, then in the forme, that is, the manner of our verse: yet so as I must euermore haue recourse to those times and wryters, whereon the English poetry taketh as it were the discent and proprietye.

English Poetry therefore beeing considered according to common custome and aunient vse, is, where any worke is learnedly compiled in measurable speeche, and framed in wordes containyng number or proportion of iust syllables, delighting the readers or hearers as well by the apt and decent framing of wordes in equall resemblance of quantity, commonly called verse, as by the skylfull handling of the matter whereof it is intreated. I spake somewhat of the beginning of thys measuring of wordes in iust number, taken out of *Plato*: and indeede the regarde of true quantity in Letters and syllables, seemeth not to haue been much vrged before the time of *Homer* in Greece, as *Aristotle* witnesfeth.

The matters whereof verses were first made, were eyther exhortations to vertue, dehortations from vice, or the prayses of some laudable thing. From thence they beganne to vse them in exercises of immitating some vertuous and wise man at their feastes: where as some one shoulde be appointed to represent an other mans person of high estimation, and he sang fine ditties and wittie sentences, tunably to their Musick notes. Of thys sprang the first kinde of Comedyes, when they beganne to bring into these exercises, more persons then one, whose speeches were deuised Dyalogue wise, in aunswering one another. And of such like exer-

cifes, or as some wyll needes haue it, long before the other, began the first Tragedies, and were so called of *τραγος*, because the Actor when he began to play his part, slewe and offered a Goate to their Goddesse: but Commedies tooke their name of *κομᾶζειν και ᾄδειν* *comesatum ire*, to goe a feasting, because they vsed to goe in proceffion with their sport about the Citties and Villages, mingling much pleasaunt myrth wyth theyr graue Religion, and feasting cheerefully together wyth as great ioy as might be deuised. But not long after (as one delight draweth another) they began to inuent new persons and newe matters for their Comedies, such as the deuifers thought meetest to please the peoples vaine: And from these, they beganne to present in shapen of men, the natures of vertues and vices, and affections and quallities incident to men, as Iustice, Temperance, Pouerty, Wrathe, Vengeaunce, Sloth, Valiantnes, and such like, as may appeare by the auncient workes of *Aristophanes*. There grewe at last to be a greater diuersitye betweene Tragedy wryters and Comedy wryters, the one expressing onely sorrowfull and lamentable Hystories, bringing in the persons of Gods and Goddeses, Kynges and Queenes, and great states, whose parts were cheefely to expresse most miserable calamities and dreadfull chaunces, which increased worse and worse, tyll they came to the most wofull plight that might be deuised.

The Comedies on the other side, were directed to a contrary ende, which beginning doubtfully, drewe to some trouble or turmoyle, and by some lucky chaunce alwayes ended to the ioy and appeasement of all parties. Thys distinction grewe as some holde opinion, by imitation of the workes of *Homer*: for out of his *Iliads*, the Tragedy wryters founde dreadfull euent, whereon to frame their matters, and the other out of hys *Odysses* tooke arguments of delight, and pleasant ending after dangerous and troublesome doubt. So that, though there be many sortes of poetically wrytings, and Poetry is not debarred from any matter, which

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may be expressed by penne or speeche, yet for the better vnderstanding, and breefer method of thys discourse, I may comprehend the same in three sortes, which are Comickall, Tragicall, Histori[c]all. Vnder the first, may be contained all such *Epigrammes*, *Elegies* and delectable ditties, which Poets haue deuised respecting onely the delight thereof: in the seconde, all dolefull complaynts, lamentable chaunces, and what foeuer is poetically expressed in sorrow and heauines. In the third, we may comprise, the reste of all such matters, which is indifferent betweene the other two, doo commonly occupy the pennes of Poets: such, are the poetickall compyling of Chronicles, the freendly greetings betweene freendes, and very many sortes besides, which for the better distinction may be referred to one of these three kindes of Poetry. But once againe, least my discourse runne too farre awry, wyll I buckle my selfe more neerer to English Poetry: the vse wherof, because it is nothing different from any other, I thinke best to confirme by the testimony of *Horace*, a man worthy to beare authority in this matter: whose very opinion is this, that the perfect perfection of poetrie is this, to mingle delight with profit in such wyse, that a Reader might by his reading be pertaker of bothe, which though I touched in the beginning, yet I thought good to alledge in this place for more confirmation thereof some of hys owne wordes. In his treatise *de arte Poetica*, thus hee sayth.

Aut prodesse volunt aut delectare poetae,

Aut simul et iucunda et idonea dicere vita.

As much to saie: All Poets desire either by their works to profit or delight men, or els to ioyn both profitable and pleasant lessons together for the instruction of life.

And again

English Poetrie.

41

*Omne tulit punctum qui miscuit utile dulci,
Lectorum delectando pariterque mouendo.*

That is, He misseth nothing of his marke which ioyneth profit with delight, as well delighting his Readers, as profiting them with counsell. And that whole Epistle which hee wryt of his Arte of Poetrie, among all the parts thereof, runneth cheefelie vpon this, that whether the argument which the Poet handleth, be of thinges doone, or fained inuentions, yet that they should beare such an Image of trueth, that as they delight they may likewise profit. For these are his wordes. *Ficta voluptatis causa sint proxima veris.* Let thinges that are faigned for pleasures sake, haue a neere resemblance of ye truth. This precept may you perceiue to bee most duellie obserued of *Chawcer*: for who could with more delight, prescribe such wholsome counsaile and sage aduise, where he seemeth onelie to respect the profite of his lessons and instructions? or who coulde with greater wisdome, or more pithie skill, vnfold such pleasant and delightfome matters of mirth, as though they respected nothing, but the telling of a merry tale? so that this is the very grounde of right poetrie, to giue profitable counsaile, yet so as it must be mingled with delight. For among all the auncient works of poetrie, though the most of them incline much to that part of delighting men with pleasant matters of small importaunce, yet euen in the vaineſt trifles among them, there is not forgotten some profitable counsaile, which a man may learne, either by flatte precepts which therein are prescribed, or by loathing such vile vices, the enormities whereof they largelie discouer. For surelie, I am of this opinion, that the wantoneſt Poets of all, in their most laciuous workes wherein they buſied themſelues, fought rather by that meanes to withdraw mens mindes (eſpeciallie the beſt natures) from such ſoule vices, then to allure them to imbrace such beaſtly follies as they detected.

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Horace speaking of the generall duties of Poets, sayth, *Os tenerum pueri balbumque poeta fugitat*, and manie more wordes concerning the profite to be hadde out of Poets, which because I haue some of them comprised into an English translation of that learned and famous knight, Sir *Thomas Elyot*, I wyll fet downe his wordes.

The Poet fashioneth by some pleasant meane,
 The speeche of children stable and vnfire:
 Gulling their eares from wordes and thinges vncleane,
 Giuing to them precepts that are pure:
 Rebuking enuy and wrath if it dure:
 Thinges well donne he can by example commend,
 To needy and sicke he doth also his cure
 To recomfort if ought he can amende.

And manie other like wordes are in that place of *Horace* to like effect. Therefore poetrie, as it is of it selfe, without abuse is not onely not vnprofitable to the liues and studies of menne, but wonderfull commendable and of great excellencie. For nothing can be more acceptable to men, or rather to be wished, then sweete allurements to vertues, and commodious caueates from vices? of which Poetrie is exceeding plentifull, powring into gentle witts, not roughly and tirannicallie, but it is were with a louing authoritie. Nowe if the ill and vndecent prouocations, whereof some vnbridled witts take occasion by the reading of laciuous Poemes, bee objected: such as are *Ouids* loue Bookes, and *Elegies*, *Tibullus*, *Catullus*, and *Martials* workes, with the Comedies for the most part of *Plautus* and *Terence*: I thinke it easly aunswered. For though it may not iustlie be denied, that these workes are indeede very Poetrie, yet that Poetrie in them is not the essentiall or formall matter or cause of the hurt therein might be affirmed, and although that reason should come short, yet this might be sufficient, that the workes themselues doo not corrupt, but the abuse of the vsers, who vndamaging their

owne dispositions, by reading the discoueries of vices, resemble foolish folke, who comming into a Garden without anie choise or circumspection tread downe the fairest flowers, and wilfullie thrust their fingers among the nettles.

And furelie to speake what I verelie thinke, this is mine opinion: that one hauing sufficient skylle, to reade and vnderstand those workes, and yet no staie of him selfe to auoydeinconueniences, which the remembraunce of vnlawfull things may stirre vppe in his minde, he, in my iudgement, is wholly to bee reputed a laciuous disposed personne, whom the recitall of sins whether it be in a good worke or a badde, or vppon what occasion foeuer, wyll not staie him but prouoke him further vnto them. Contrariwise, what good lessons the warie and skylful Readers shall picke out of the very worst of them, if they list to take anie heede, and reade them not of an intent to bee made the worse by them, you may see by these fewe sentences, which the foresayd Sir *Thomas Elyott* gathered as he sayth at all aduentures, intreating of the like argument. First *Plautus* in commendations of vertue, hath such like wordes.

Verely vertue doth all thinges excell,
For if liberty, health liuing or substaunce,
Our Country our parents, and children doo well,
It hapneth by vertue: she doth all aduaunce,
Vertue hath all thinges vnder gouernaunce:
And in whom of vertue is founde great plenty,
Any thing that is good may neuer be dainty.

Terence, in *Eunucho* hath a profitable speeche, in blasing forth the fashions of harlots, before the eyes of young men. Thus sayth *Parmeno*.

In thys thing I tryumphe in myne owne conceite,
That I haue found for all young men the way,
Howe they of Harlots shall know the deceite,
Their witts and manners: that thereby they may
Them perpetuallie hate, for so much as they

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Out of their owne houses be fresh and delicate,
Feeding curiously: at home all day
Lying beggerlie in most wretched estate.

And many more wordes of the same matter, but which may be gathered by these fewe.

Ouid, in his most wanton Bookes of loue, and the remedies thereof, hath very many pithie and wise sentences, which a heedfull Reader may marke, and chose out from ye other stuffe. This is one.

Tyme is a medicine of it shall profit,
VVine gyuen out of tyme may be annoyaunce.
And man shall irritat vice if he prohibitt,
VVhen time is not meete vnto his vtterance.
Therefore if thou yet by counsaile art recuperable,
Fly thou from idlenes and euer be stable.

Martiall, a most dissolute wryter among all other, yet not without many graue and prudent speeches, as this is one worthy to be marked of these fond youthes which intangle theyr wyts in raging loue, who stepping once ouer shoes in theyr fancyes, neuer rest plunging till they be ouer head and eares in their follie.

If thou wylt eschewe bitter aduenture,
And auoyde the annoyance of a penfull hart,
Set in no one person all wholly thy pleasure,
The lesse maist thou ioy, but the lesse shalt thou smart.

These are but fewe gathered out by happe, yet sufficient to shewe that the wise and circumspect Readers may finde very many profitable lessons, dispersed in these workes, neither take any harme by reading such Poemes, but good, if they wil themselves. Neuertheless, I would not be thought to hold opinion, that the reading of them is so tollerable, as that there neede no respect to be had in making choyse of readers or hearers: for if they be prohibited from the tender and *vnconstant* wits of children and young mindes, I thinke

it not without great reason: neyther am I of that deuillish opinion, of which some there are, and haue beene in England, who hauing charge of youth to instruct them in learning, haue especially made choyse of such vnchildish stufte, to reade vnto young Schollers, as it shoulde seeme of some filthy purpose, wylfully to corrupt theyr tender mindes, and prepare them the more ready for theyr loathsome dyetts.

For as it is sayd of that impudent worke of *Luciane*, a man were better to reade none of it then all of it, so thinke I that these workes are rather to be kept altogether from children, then they should haue free liberty to reade them, before they be meete either of their owne discrecion or by heedefull instruction, to make choyse of the good from the badde. As for our English Poetrie, I know no such perillous peeces (except a fewe balde ditties made ouer the Beere potts, which are nothing lesse then Poetry) which anie man may vse and reade without damage or daunger: which indeede is lesse to be meruailed at among vs, then among the olde Latines and Greekes, considering that Christianity may be a staie to such illicibrous workes and inuentions, as among them (for their Arte sake) myght obtaine passage.

Nowe will I speake somewhat, of that princelie part of Poetrie, wherein are displaied the noble actes and valiant exploits of puissaunt Captaines, expert souldiers, wise men, with the famous reportes of auncient times, such as are the Heroycall workes of *Homer* in Greeke, and the heauenly verse of *Virgils Aeneidos* in Latine: which workes, comprehending as it were the summe and ground of all Poetrie, are verelie and incomparably the best of all other. To these, though wee haue no English worke aunfwerable, in respect of the glorious ornaments of gallant handling: yet our auncient Chroniclers and reporters of our Countrey affayres, come most neere them: and no doubt, if such regarde of our English speeche, and curious handling of our verse, had beene long since thought vppon, and from time to

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time been polished and bettered by men of learning, iudgement, and authority, it would ere this, haue matched them in all respects. A manifest example thereof, may bee the great good grace and sweete vayne, which Eloquence hath attained in our speeche, because it hath had the helpe of such rare and singuler wits, as from time to time myght still adde some amendment to the same. Among whom I thinke there is none that will gainsay, but Master *John Lilly* hath deferred moste high commendations, as he which hath stept one steppe further therein then any either before or since he first began the wyttie discourse of his *Euphuus*. Whose workes, surely in respecte of his singuler eloquence and braue composition of apt words and sentences, let the learned examine and make tryall thereof thorough all the partes of Rethoricke, in fitte phrases, in pithy sentences, in gallant tropes, in flowing speeche, in plaine fence, and surely in my iudgment, I thinke he wyll yeelde him that verdict, which *Quintilian* giueth of bothe the best Orators *Demosthenes* and *Tully*, that from the one, nothing may be taken away, to the other, nothing may be added. But a more neerer example to prooue my former assertion true (I meane ye meetnesse of our speeche to receiue the best forme of Poetry) may bee taken by conference of that famous translation of Master D. *Phaer* with the coppie it selfe, who soeuer please with courteous iudgement but a little to compare and marke them both together: and weigh with himselfe, whether the English tongue might by little and little be brought to the verye maiesty of a ryght Heroicall verse. First you may marke, how *Virgill* alwayes fitteth his matter in hande with wordes agreeable vnto the same affection, which he expreßeth, as in hys Tragickall exclamations, what pathe[ti]call speeches he frameth? in his comfortable consolations, howe smoothly hys verse runnes? in his dreadfull battayles, and dreery byckermments of warres, howe bygge and boystrous his wordes sound? and the like notes in all partes of his worke may be obserued. Which excellent

grace and comely kind of choyse, if the tranflatour hath not hitte very neere in our course English phrase iudge vprightly: wee wyll conferre some of the places, not picked out for the purpose, but such as I tooke turning ouer the Booke at randon. When the Troyans were so toft about in tempestious wether, caused by *Æolus* at *Iuno*s request, and driuen vpon the coaste of *Affrick* with a very neere scape of their liues: *Æneas* after hee had gone a land and kylled plenty of victuals for his company of Souldiours, hee deuided the same among them, and thus louinglie and sweetely he comforted them. *Æn. Lib. i.*

*et dictis mærentia pectora mulcet
O focii (neque ignari fumus ante malorum)
O pasci grauiora: dabit deus his quoque finem
Vos et scyllæam rabiem, penitusque sonantes,
Accestis scopulos: vos et cyclopea saxa
Experti, reuocate animos, mæstumque timorem
Mittite, forsan et hæc olim meminisse iuuabit.
Per varios casus, per tot discrimina rerum
Tendimus in Latium: sedes vbi fata quietas
Ostendunt, illic fas regna resurgere troiæ.
Durate, et vosmet rebus seruate secundis.
Talìa voce refert, curisque ingentibus æger
Spem vultu simulat, premit altum corde dolorem.*

Translated thus. .

And then to cheere their heauy harts with these words he
him bent,

O Mates (quoth he) that many a woe haue bidden and
borne ere thys,

Worfe haue we feene, and this also shall end when Gods
wyll is.

Through *Sylla* rage (ye wott) and through the roaring
rocks we past,

Though *Cyclops* shore was full of feare, yet came we
through at last.

Plucke vppe your harts, and driue from thence both
feare and care away.

To thinke on this may pleasure be perhappys another day.
By paynes and many a daunger fore, by fundry chaunce
we wend,

To come to *Italy*, where we trust to find our resting ende:
And where the destnyes haue decreed *Troyes* Kingdome
eft to ryse

Be bold and harden now your harts, take ease while ease
applies

Thus spake he tho, but in his hart huge cares had him
opprest,

Diffembling hope with outward eyes full heauy was his
brest.

Againe, marke the wounding of *Dido* in loue with
Aeneas, with howe choyse wordes it is pithily described,
both by the Poet and the translator in the beginning
of the fourth booke.

At Regina graui iam dudum faucia cura

Volnus alii venis, et cæco carpitur igni, etc.

By this time perced fatte the Queene so fore with loues
desire,

Her wound in euery vayne she feedes, she fryes in
secrete fire.

The manhood of the **man full oft**, full oft his famous lyne
She doth reuolue, and from her thought his face cannot
vntwyne.

His countnaunce deepe she drawes and fixed fast she
beares in brest,

His words also, nor to her carefull hart can come no rest.

And in many places of the fourth booke is the same mat-
ter so gallantly profecuted in sweete wordes, as in mine
opinion the copy it selfe goeth no whit beyond it.

Compare them likewise in the woefull and lamentable

cryes of the Queene for the departure of *Aeneas*, towards
the ende of that Booke.

Terque quaterque manu pectus percussa decorum

Flauentisque abscissa comas, proh Iupiter, ibit ?

Hic ait, et nostris inluserit aduena Regnis ! etc.

Three times her hands she bet, and three times strake her
comely brest,
Her golden hayre she tare and frantiklike with moode
opprest,
She cryde, O *Iupiter*, O God, quoth she, and shall a goe?
Indeede? and shall a flowte me thus within my king-
dome so?
Shall not mine Armies out, and all my people them pursue?
Shall they not spoyle their shyps and burne them vp with
vengance due?
Out people, out vpon them, follow fast with fires and
flames,
Set sayles aloft, make out with oares, in ships, in boates,
in frames.
What speake I? or where am I? what furies me doo
thus inchaunt?
O *Dydo*, wofull wretch, now destnyes fell thy head
dooth haunt.

And a little after preparing to kyll her owne selfe.

But *Dydo* quaking fierce with frantike moode and
grieffly hewe.
With trembling spotted cheekes, her huge attempting
to persue.
Besides her selfe for rage, and towards death with
visage wanne,
Her eyes about she rolde, as redde as blood they
looked than.

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At last ready to fall vpon *Aeneas* sworde.

O happy (welaway) and ouer happy had I beene,
If neuer Troian shyps (ahlas) my Country shore had seene.
Thus sayd she wyde her head, and vnreuenged must
we die?

But let vs boldly die (quoth shee) thus, thus to death
I ply.

Nowe likewise for the braue warlike phraze and bygge
founding kynd of thundring speeche, in the hotte skyr-
myshes of battels, you may confer them in any of the
last fve Bookes: for examples sake, thys is one about
the ninth Booke.

*Et clamor totis per propugnacula muris,
Intendunt acies arcus, amentaque torquent.
Sternitur omne solum telis, tum scutæ cauæque
Dant sonitum flictu galeæ: pugna asper furgit? etc.*

A clamarous noyse vpmounts on fortresse tops and
bulwarks towres,
They strike, they bend their bowes, they whirle from
strings sharp shoting showres.
All streetes with tooles are strowed, than helmets,
skulles, with battrings marred.
And shieldes dishyuering cracke, vpriseth roughnesse
byckring hard
Looke how the tempest storme when wind out wraft-
ling blowes at south,
Raine ratling beates the grownde, or clowdes of haile
from Winters mouth,
Downe dashing headlong driues, when God from skyes
with grieved steuen,
His watry showres outwings, and whirlwind clowdes
downe breakes from heauen.

And so fourth much more of the like effect.

Onely one comparifon more will I defire you to marke at your leysures, which may ferue for all the reft, that is, the defcription of Fame, as it is in the 4. booke, towardes the end, of which it followeth thus.

*Monstrum horrendum ingens cui quot sunt corpore plumæ
Tot vigilos oculi etc.*

Monfter gaffly great, for euery plume her carkaffe beares,
Like number learing eyes ſhe hath, like number
harkning eares,
Like number tongues, and mouthes ſhe waggēs, a
wondrous thing to ſpeake,
At midnight forth ſhe flies, and vnder ſhade her
found dooth ſqueake.
All night ſhe wakes, nor ſlumber ſweete doth take nor
neuer ſleepes.
By dayes on houſes tops ſhe fits or gates of Townes
ſhe keepes.
On watching Towres ſhe clymbes, and Citties great
ſhe makes agaſt,
Both trueth and falſhood forth ſhe telles, and lyes
abroade doth caſt.

But what neede I to repeate any more places? there is not one Booke among the twelue, which wyll not yeelde you moſt excellent pleaſure in conſerring the tranſlation with the Coppie, and marking the gallant grace which our Engliſhe ſpeeche affoordeth. And in trueth the like comparifons, may you chooſe out through the whole tranſlations of the *Metamorphoſis* by Maſter *Golding* who (conſidering both their Coppyes) hath equally deſerued commendations for the beautifying of the Engliſh ſpeeche. It would be tedious to ſtay to rehearſe any places out of him nowe: let the other ſuffice to prooue, that the Engliſh tongue lacketh neyther variety nor currantneſſe of phraſe for any matter.



Wyll nowe speake a little of an other kinde of poetical writing, which might notwithstanding for the variablenesse of the argument therein vsually handled, bee comprehended in those kinde before declared: that is, the compyling *Eglogues*, as much to say as Gotehardes tales, because they bee commonly Dialogues or speeches framed or supposed betweene Sheepehardes, Netehardes, Gotehardes, or such like simple men: in which kind of writing, many haue obtained as immortall prayse and commendation, as in any other.

The cheefest of these is *Theocritus* in Greeke, next him, and almost the very same, is *Virgill* in Latin. After *Virgyl* in like sort writ *Titus Calphurnius* and *Baptista Mantuan*, wyth many other both in Latine and other languages very learnedlye. Although the matter they take in hand seemeth commonlie in appearaunce rude and homely, as the vsuall talke of simple clownes: yet doo they indeede vtter in the same much pleasaunt and profitable delight. For vnder these personnes, as it were in a cloake of simplicitie, they would eyther sette foorth the prayses of theyr freendes, without the note of flattery, or enueigh grieuouly against abuses, without any token of bytternesse.

Somewhat like vnto these works, are many peeces of *Chawcer*, but yet not altogether so poetically. But nowe yet at ye last hath England hatched vppe one Poet of this sorte, in my conscience comparable with the best in any respect: euen Master *Sp*: Author of the *Sheepehardes Calender*, whose trauell in that peece of English Poetrie, I thinke verely is so commendable, as none of equall iudgment can yeelde him lesse prayse

for hys excellent skyll, and skyllfull excellency shewed forth in the same, then they would to eyther *Theocritus* or *Virgill*, whom in mine opinion, if the courtesnes of our speeche (I meane the course of custome which he woulde not infringe) had beene no more let vnto him, then theyr pure natieue tongues were vnto them, he would haue (if it might be) furpassed them. What one thing is there in them so worthy admiration, whereunto we may not adioyne some thing of his, of equall desert? Take *Virgil* and make some little comparison betweene them, and iudge as ye shall see cause.

Virgill hath a gallant report of *Augustus* couertly compryfed in the first *Eglogue*: the like is in him, of her Maiestie, vnder the name of *Eliza*. *Virgill* maketh a braue coloured complaint of vnstedfast freendshyppe in the perfon of *Corydon*: the lyke is him in his 5 *Eglogue*. Agayne behold the pretty Pastoral contentions of *Virgill* in the third *Eglogue*: of him in ye eight *Eglogue*. Finally, either in comparison with them, or respect of hys owne great learning, he may well were the Garlande, and steppe before ye best of all English Poets that I haue seene or hearde: for I thinke no lesse deserueth (thus sayth *E*, *K* in hys commendations) hys wittinesse in deuising, his pithinesse in vttering, his complaintes of loue so louely, his discourfes of pleasure so pleasantly, his Pastrall rudenes, his Morrall wysenesse, his due obseruing of *decorum* euery where, in personages, in season, in matter, in speeche, and generally in all seemely simplicity, of handling hys matter and framing hys wordes. The occasion of his worke is a warning to other young men, who being intangled in loue and youthful vanities, may learne to looke to themselues in time, and to auoide inconueniences which may breede if they be not in time preuented. Many good Morrall lessons are therein contained, as the reuerence which young men owe to the aged in the second *Eglogue*: the cauate or warning to beware a subtile professor of

freendshippe in the fift *Eglogue*: the commendation of good Pastors, and shame and dispraye of idle and ambitious Gotehardes in the seauenth, the loose and retchlesse lyuing of Popish Prelates in the ninth. The learned and sweete complaynt of the contempt of learning vnder the name of Poetry in the tenth. There is also much matter vttered somewhat couertly, especially ye abuses of some whom he would not be too playne withall: in which, though it be not apparant to euery one, what hys speciall meaning was, yet so skilfully is it handled, as any man may take much delight at hys learned conueyance, and picke out much good sence in the most obscurest of it. Hys notable prayse deserued in euery parcell of that worke, because I cannot expresse as I woulde and as it should: I wyll cease to speake any more of, the rather because I neuer hearde as yet any that hath reade it, which hath not with much admiration commended it. One only thing therein haue I hearde some curious heades call in question: *viz*: the motion of some vnſauery loue, such as in the sixt *Eglogue* he seemeth to deale withall (which say they) is skant allowable to English eares, and might well haue beene left for the Italian defenders of loathsome beastlines, of whom perhappes he learned it: to thys obiection I haue often aunswered and (I thinke truely) that theyr nyce opinion ouer shooteth the Poets meaning, who though hee in that as in other thinges, immitateth the auncient Poets, yet doth not meane, no more did they before hym, any disordered loue, or the filthy lust of the deuillish *Pederastice* taken in the worſe sence, but rather to shewe howe the dissolute life of young men intangled in loue of women, doo neglect the freendshyp and league with their olde freendes and familiers. Why (say they) yet he shold gyue no occasion of suspition, nor offer to the viewe of Christians, any token of such filthinesse, howe good soeuer hys meaning were: wherevnto I oppose the simple conceyte they haue of matters which concerne learning or wytt, wylling them to gyue

Poets leaue to vse theyr vayne as they see good: it is their foolyshe construction, not hys wryting that is blameable. Wee must prescrybe to no wryters, (much lesse to Poets) in what sorte they should vtter their conceyts. But thys wyll be better discuffed by some I hope of better abillity.

One other forte of Poeticall wryters remaineth yet to bee remembered, that is, The precepts of Husbandry, learnedly compiled in Heroicall verse. Such were the workes of *Hesiodus* in *Greece*, and *Virgils Georgickes* in Latine. What memorable worke hath beene handled in imitation of these by any English Poet, I know not, (saue onely one worke of *M. Tusser*, a peece surely of great wytt and experience, and wythall very prettilye handled) And I thinke the cause why our Poets haue not trauayled in that behalfe, is especially, for that there haue beene alwayes plenty of other wryters that haue handled the same argument very largely. Among whom Master *Barnabe Googe*, in translating and enlarging the most profitable worke of *Heresbachius*, hath deserued much commendation, as well for hys faythfull compyling and learned increasynge the noble worke, as for hys wytty translation of a good part of the *Georgickes* of *Virgill* into English verse.

Among all the translations, which hath beene my fortune to see, I could neuer yet finde that worke of the *Georgicks* wholly performed. I remember once Abraham Flemming in his conuersion of the *Eglogues*, promised to translate and publishe it: whether he dyd or not I knowe not, but as yet I heard not of it. I my selfe wott well I bestowed some time in it two or three yeeres since, turning it to that same English verse, which other such workes were in, though it were rudely: howebeit, I did it onely for mine owne vse, and vpon certayne respectes towardes a Gentleman mine especiall freende, to whom I was desirous to shewe some token of duetifull good wyll, and not minding it should goe farre abroad, considering howe slenderly I ranne it

ouer, yet since then, hath one gott it in keeping, who as it is told me, eyther hath or wyll vnaduisedly publishe it: which iniury though he meanes to doo me in myrth, yet I hope he wyll make me some suffycient recompence, or els I shall goe neere to watch hym the like or a worfe turne.

But concerning the matter of our Englysh wryters, lett thys suffice: nowe shall ye heare my simple skyl in what I am able to say concerning the forme and manner of our Englyshe verse.

The most vsuall and frequented kind of our English Poetry hath alwayes runne vpon, and to this day is obserued in such equall number of syllables, and likenes of wordes, that in all places one verse either immediatly, or by mutuall interposition, may be aunswerable to an other both in proportion of length, and ending of lynes in the same Letters. Which rude kinde of verse, though (as I touched before) it rather discrediteth our speeche, as borrowed from the *Barbarians*, then furnisheth the same with any comely ornament: yet beeing so ingrafted by custome, and frequented by the most parte, I may not vtterly disallowe it, least I should seeme to call in question the iudgement of all our famous wryters, which haue wonne eternall prayse by theyr memorable workes compyled in that verse.

For my part therefore, I can be content to esteeme it as a thing, the perfection whereof is very commendable, yet so as wyth others I could wysh it were by men of learning and ability bettered, and made more artificiall, according to the woorthines of our speeche.

The falling out of verses together in one like sounde, is commonly called in English, Ryme, taken from the Greeke worde *Ρυθμος*, which surely in my iudgment is verry abusiue ly applied to such a fence: and by thys, the vnworthinesse of the thing may well appeare, in that wanting a proper name, wherby to be called, it borroweth a word farre exceeding the dignitie of it,

and not appropriate to so rude or base a thing. For Ryme is properly, the iust proportion of a clause or sentence, whether it be in prose or meeter, aptly comprised together: wherof there is both an naturall and an artificiall composition, in any manner or kynde of speeche, eyther French, Italian, Spanish or English: and is proper not onely to Poets, but also to Readers, Oratours, Pleadars, or any which are to pronounce or speake any thing in publike audience.

The first begynning of Ryme (as we nowe terme it) though it be somewhat auncient, yet nothing famous. In Greece (they say) one *Symias Rhodias*, because he would be singuler in somthing, wryt poetically of the Fable, contayning howe *Iupiter* beeing in shape of a Swanne, begatte the Egge on Leda, wherof came Castor, Pollux, and Helena, whereof euery verse ended in thys Ryme, and was called therefore *ῥυμν* but thys foolyshe attempt was so contemned and dyspyfed, that the people would neither admitte the Author nor Booke any place in memory of learning. Since that it was not hearde of, till ye time ye *Hunnes* and *Gothians* renued it agayne, and brought it into Italie. But howsoeuer or wheresoeuer it beganne, certayne it is, that in our English tongue it beareth as good grace, or rather better, then in any other: and is a faculty whereby many may and doo deserue great prayse and commendation, though our speeche be capable of a farre more learned manner of verifying, as I wyl partly declare heereafter.

There be three speciall notes necessary to be obserued in the framing of our accustomed English Ryme: the first is, that one meeter or verse be aunswerable to an other, in equall number of feete or syllables, or proportionable to the tune whereby it is to be reade or measured. The seconde, to place the words in such sorte, as none of them be wrested contrary to the naturall inclination or affectation of the same, or more truely ye true quantity thereof. The thyrd, to make them fall together mutually in Ryme, that is, in wordes

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of like founde, but fo as the wordes be not difordered for the Rymes fake, nor the fence hindered. Thefe be the moft pryncipall obferuations, which I thinke requifite in an Englifh verfe: for as for the other ornaments which belong thereto, they be more properly belonging to the feuerall gyfts of skylfull Poets, then common notes to be prefcribed by me: but fomewhat perhaps I fhall haue occafion to fpeake heereafter.

Of the kyndes of Englifh verfes which differ in number of fyllables, there are almoft infinite: which euery way alter according to hys fancy, or to the meafure of that meeter, wherein it pleafeth hym to frame hys ditty. Of the beft and moft frequented I wyll rehearfe fome. The longeft verfe in length, which I haue feene vfed in Englifh confifteth of fixteene fyllables, each two verfes ryming together, thus.

Wher vertue wants and vice abounds, there wealth is but a bayted hooke,
To make men swallow down their bane, before on danger deepe they looke.

Thys kynde is not very much vfed at length thus, but is commonly deuided, eche verfe into two, whereof eche fhall containe eyght fyllables, and ryme croffe wyfe, the firft to the thyrd, and the fecond to the fourth, in this manner.

Great wealth is but a bayted hooke.
VWhere vertue wants, and vice aboundes:
VWhich men deuoure before they looke,
So them in daungers deepe it drownes.

An other kynd next in length to thys, is, where eche verfe hath fourteene fyllables, which is the moft accustomed of all other, and epecially vfed of all the tranflatours of the Latine Poets for the moft part thus.

My mind with furye fierce inflamde of late I know not howe,
Doth burne Parnaffus hyll to fee, adordnd wyth Lawrell bowe.

Which may likewyfe and fo it often is deuyled, eche

verse into two, to [the?] first hauing eyght fillables, the second fixe, wherof the two fixes shall alwayes ryme, and sometimes the eyghtes, sometimes not, according to the wyll of the maker.

My minde with furye fierce inflamde,
Of late I knowe not howe :
Doth burne *Pernassus* hyll to see,
Adorn'd wyth Lawrell bowe.

There are nowe wythin this compasse, as many sortes of verses as may be deuised differences of numbers: wherof some consist of equall proportions, some of long and short together, some of many rymes in one stasse (as they call it) some of crosse ryme, some of counter ryme, some ryming wyth one worde farre distant from another, some ryming euery thyrd or fourth word, and so likewyse all manner of dytties applyable to euery tune that may be sung or sayd, distinct from prose or continued speeche. To auoyde therefore tediousnesse and confusio, I wyll repeate onely the different sortes of verses out of the *Sheepehardes Calender*, which may well serue to beare authoritie in thys matter.

There are in that worke twelue or thirteene sundry sorts of verses, which differ eyther in length, or ryme, of distinction of the staues: but of them which differ in length or number of fillables not past fixe or seauen. The first of them is of tenne fillables, or rather fiew feete in one verse, thus,

A Sheepehardes boy no better doo him call,
When Winters wastfull spight was almost spent.

This verse he vseth commonly in hys sweete playntes, and mornefull ditties, as very agreeable to such affections.

The second sort hath naturally but nyne syllables, and is a more rough or clownish manner of verse, vsed most commonly of him if you mark him in hys

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satyricall reprehensions, and his Sheepehardes homelyest talke, such as the second *Æglogue* is.

Ah for pittie wyll rancke Winters rage,
These bytter blasts neuer gynne to asswage.

The number of nine fillables in thys verse is very often altered, and so it may without any disgrace to the same, especially where the speeche should be most clownish and simple, which is much obserued of hym.

The third kynd is a pretty rounde verse, running currantly together, commonly seauen fillables or sometime eyght in one verse, as many in the next, both ryming together: euery two hauing one the like verse after them, but of rounder wordes, and two of them likewyse ryming mutually. That verse expresseth notably, light and youthfull talke, such as is the thyrde *Æglogue* betweene two Sheepehardes boys concerning loue.

Thomalin why fitten we so
As weren ouerwent with woe
Vpon so fayre a morrowe?
The ioyous time now nigheth fast
That wyll allay this bitter blast
And flake the Winter sorrow.

The fourth sort containeth in eche staffe manie vnequall verses, but most sweetelie falling together. which the Poet calleth the tune of the waters fall. Therein is his song in prayse of *Eliza*.

Ye daintie Nymphes which in this blessed brooke
doo bathe your brest,
Forfake your watrie bowres and hether looke,
at my request.
And eke yee Virgins that on *Parnafs* dwell,
Whence floweth *Helicon* the learned Well,
helpe me to blaze
her woorthy praise
That in her sex doth all excell. etc.

The fift, is a deuided verse of twelue fillables into two verses, whereof I spake before, and seemeth most meete for ye handling of a Morrall matter, such as is the praise of good Pastors, and the dispraise of ill in the seauenth *Æglogue*.

The sixt kinde, is called a round, beeing mutuallie sung betweene two: one singeth one verse, the other the next, eche rymeth with himselfe.

Per. It fell vppon a holie eue

Chapl. Hey ho holliday

Per. When holie fathers wont to shrieue,

Chapl. Thus ginneth our Rondelay. etc.

The seauenth forte is a verie tragicall mournfull measure, wherein he bewayleth the death of some freend vnder the perfon of *Dydo*.

Vp then *Melpomene* the mournfullst Muse of nyne,
such cause of mourning neuer hadst afore:

Vp grieufully ghostes, and vp my mournfull ryme:
matter of myrth now shalt thou haue no more.

Dydo my deere alas is dead,
Dead and lyeth wrapt in leade:
O heauie hearfe

Let streaming teares be powred out in store
O carefull vearfe.

These fortes of verses for breuities sake haue I chosen forth of him, whereby I shall auoide the tedious rehearfall of all the kindes which are vsed: which I thinke would haue bene vnpossible, seeing they may be altered to as manie formes as the Poets please: neither is there anie tune or stroke which may be sung or plaide on instruments, which hath not some poetical ditties framed according to the numbers thereof: some to Rogero, some to Trenchmore, to downe right Squire, to Galliardes, to Pauines, to Iygges, to Brawles, to all manner of tunes which euerie Fidler knowes better then my selfe, and therefore I will let them passe.

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Againe, the diuerſities of the ſtaues (which are the number of verſes contained with the diuiſions or partitions of a ditty) doo often times make great differences in theſe verſes. As when one ſtaffe containeth but two verſes, or (if they bee deuided) foure: the firſt or the firſt couple hauing twelue ſyllables, the other fourteene, which verſifiers call Powlters meaſure, becauſe ſo they tall[i]e their wares by dozens. Alſo, when one ſtaffe hath manie verſes, whereof eche one rimeth to the next, or mutuallie croſſe, or diſtant by three, or by foure, or ended contrarie to the beginning, and a hundred ſortes, whereof to ſhewe feuerall examples, would bee too troubleſome: nowe for the ſecond point.

The naturall courſe of moſt Engliſh verſes ſeemeth to run vppon the olde Iambicke ſtroake, and I may well thinke by all likelihoode, it had the beginning thereof. For if you marke the right quantitie of our vſuall verſes, ye ſhall perceiue them to containe in found ye very propertie of Iambick feete, as thus.

u — u — u — u — u — u — u —
I that my ſlender oaten pipe in verſe was wont to founde:

For tranſpoſe anie of thoſe feete in pronouncing, and make ſhort either the two, foure, fixe, eight, tenne, twelue ſyllable, and it will (doo what you can) fall out very abſurdly.

Againe, though our wordes can not well bee forced to abyde the touch of *Position* and other rules of *Prosodia*, yet is there ſuch a naturall force or quantity in eche worde, that it will not abide anie place but one, without ſome ſoule diſgrace: as for example try anie verſe, as theſe,

u — u — u — u — u — u — u —
Of ſhapes transformde to bodies ſtrange I purpoſe to intreate.

Make the firſt ſyllable long, or the third, or the fift and ſo forth: or contrariwiſe make the other ſyllables to admitte the ſhortneſſe of one of them places, and ſee

what a wonderfull defacing it wil be to the wordes, as thus.

— u — u — u — u — u — u — u
Of strange bodies transformd to shapes purpose I to intreat.

So that this is one especiall thing to be taken heede of in making a good English verse, that by displacing no worde bee wrested against his naturall propriety, wherevnto you shal perceyue eche worde to be affected, and may easilie discern it in wordes of two fillables or aboue, though some there be of indifferencie, that wyll stand in any place. Againe, in chouching the whole sentence, the like regarde is to be had, that wee exceede not too boldly in placing the verbe out of his order, and too farre behinde the nowne: which the necessitie of Ryme may oftentimes vrge. For though it be tollerable in a verse to sette wordes so extraordinarily as other speeche will not admitt, yet heede is to be taken, least by too much affecting that manner, we make both the verse vnpleasant and the sence obscure. And sure it is a wonder to see the folly of manie in this respect, that vse not onely too much of thys ouerthwart placing, or rather displacing of wordes, in theyr Poemes and verses, but also in theyr prose or continued writings: where they thinke to rolle most smoothlie, and flow most eloquently, there by this means, come foorth theyr sentences dragging at one Authors tayle as they were tyde together with poynts, where often you shall tarrie (scratching your heade) a good space before you shall heare hys principall verbe or speciall word, leaste hys fingring grace, which in his sentence is contained should be lesse, and his speeche seeme nothing poeticall.

The thyrd obseruation is, the Ryme or like ending of verses: which though it is of least importance, yet hath won such credite among vs, that of all other it is most regarded of the greatest part of Readers. And surely as I am perswaded, the regarde of wryters to this, hath beene the greatest decay of that good order of versifying, which might ere this haue beene established

in our speeche. In my iudgment, if there be any ornament in the same, it is rather to be attributed to the plentiful fullnesse of our speeche, which can affoorde ryming words sufficient for the handling of any matter, then to the thing it selfe for any beautifying it bringeth to a worke: which might bee adorned with farre more excellent collours then ryming is. Notwithstanding I cannot but yeelde vnto it (as custome requireth) the deserued prayes, especially where it is with good iudgement ordered. And I thinke them right worthy of admiration, for their readines and plenty of wytt and capacity, who can with facility intreate at large, and as we call it *extempore*, in good and fencible ryme, vpon some vnacquainted matter.

The ready skyll of framing anie thing in verse, besides the naturall promptnesse which many haue therevnto, is much helped by Arte, and exercise of the memory: for as I remember, I reade once among *Gaskoynes* workes, a little instruction to versifying, where is prescribed as I thinke thys course of learning to versifye in Ryme.

When ye haue one verse well fetled, and decently ordered which you may dispose at your pleasure, to ende it with what word you wyll: then what soeuer the word is, you may speedilie runne ouer the other wordes which are aunswerable therevnto, (for more readines through all the letters Alphabetically) whereof you may choofe that which wyll best fitte the sence of your matter in that place: as for example: if your last worde ende in Booke, you may straightwayes in your minde runne them ouer thus. Brooke, Cooke, crooke, hooke, looke, nooke, pooke, rooke, forooke, tooke, awooke etc. Nowe it is twenty to one, but alwayes one of these shall iumpe with your former worde and matter in good sence. If not, then alter the first.

And indeede I thinke, that next to the Arte of memory, thys is the readiest way to attaine to the faculty of ryming well *Extempore*, especially if it be helped with thus much paynes. Gather together all

manner of wordes especially *Monasillables*, and place them Alphabetically in some note, and either haue them meetely perfectly by hart (which is no verye labourfome matter) or but looke them dilligently ouer at some time, practising to ryme indifferent often, whereby I am perfwaded it wil soone be learned, so as the party haue withall any reasonable gyft of knowledge and learning, whereby hee want not bothe matter and wordes altogether.

What the other circumstaunces of Ryming are, as what wordes may tollerably be placed in Ryme, and what not: what words doo best become a Ryme, and what not, how many sortes of Ryme there is: and such like I wyll not stay nowe to intreate. There be many more obseruations and notes to be prescribed, to the exacte knowledge of verifying, which I trust wilbe better and larger laide forth by others, to whom I deferre manie considerations in this treatise: hoping that some of greater skill will shortlie handle this matter in better sorte.

Nowe the fundry kindes of rare deuises, and pretty inuentions which come from ye fine poetically vaine of manie in strange and vnacustomed manner, if I could report them, it were worthie my trauell: such are the turning of verses: the infolding of wordes: the fine repetitions: the clarklie conueying of contraries, and manie such like. Whereof though I coulde sette downe manie: yet because I want bothe manie and the best kindes of them, I will ouerpasse: onelie pointing you to one or two which may suffice for example.

Looke vppon the rufull song of *Colin* sung by *Cuddie* in the *Sheepheardes Calender*, where you shall see a singuler rare deuise of a dittie framed vpon these fixe wordes *VVoe, founde, cryes, pact, sleep, augment*, which are most prettilie turned and wounde vppe mutually together, expressing wonderfully the dolefulnesse of the song. A deuise not much vnlike vnto the same, is vsed by some, who taking the last wordes of a certaine number of verses, as it were by the rebound

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of an *Echo*, shall make them fall out in some prettie sence.

Of this sorte there are some deuised by *Iohn Graunge*, which because they be not long I wyll rehearse one.

If feare oppresse howe then may hope me shielde?
 Denyall sayes, vayne hope hath pleased well,
 But as such hope thou wouldest not be thine,
 So would I not the like to rule my hart.
 For if thou louest it bids thee graunt forthwith
 Which is the ioy whereof I liue in hope.

Here if you take the last worde of euerie verse, and place them orderlie together, you shall haue this sentence: *Shielde well thyne hart with hope*. But of these *Echoes* I knowe indeede verie daintie peeces of worke, among some of the finest Poets this day in London: who for the rarenesse of them keepe them priuelie to themselues, and wil not let them come abroad.

A like inuention to the last rehearsed, or rather a better, haue I seene often practised in framing a whole dittie to the Letters of ones name, or to the wordes of some two or three verses which is very witty, as for example this is one of *W. Hunnis*, which for the shortnes I rather chuse then some yat are better.

If thou desire to liue in quiet rest,
 Gyue eare and see, but say the best.

These two verses are nowe as it were resolued into dyuers other, euery two wordes or fillables being the beginning of an other like verse, in this sort.

<i>If thou</i>	{	delight in quietnes of life,
<i>Desire</i>		to shunne from brawles, debate and strife:
<i>To liue</i>		in loue with G O D, with freend and foe,
<i>In rest</i>		shalt sleepe when other cannot so.

<i>Gyue eare</i>	{	to all, yet doo not all beleue,
<i>And see</i>		the end and then thy sentence gyue:
<i>But say</i>		For trueth of happy liues assignde
<i>The best</i>		hath he that quiet is in minde.

Thus are there infinite sortes of fine conueiances (as they may be termed) to be vsed, and are much frequented by versifiers, as well in composition of their verse, as the wittines of their matter: which all I will referre to the consideration of euerie pleasant headed Poet in their proper gifts: onelie I sett downe these fewe sortes of their formes of versifying, which may stand in steede to declare what manie others may be deuised in like sorte.

But nowe to proceede to the reformed kind of English verse which manie haue before this, attempted to put in practise, and to establish for an accustomed right among English Poets, you shall heare in like manner my simple iudgment concerning the same.

I am fully and certainlie perswaded, that if the true kind of versifying in imitation of Greekes and Latines, had bene practised in the English tongue, and put in vre from time to tyme by our Poets, who might haue continually bene mending and pollyshing the same, euery one according to their seuerall gifts: it would long ere this haue aspyred to as full perfection, as in anie other tongue whatsoeuer. For why may I not thinke so of our English, seeing that among the Romaines a long time, yea euen till the dayes of *Tully*, they esteemed not the Latine Poetrie almost worth any thing, in respect of the Greeke, as appeareth in the Oration *pro Archia Poeta*: yet afterwarde it increased in credite more and more, and that in short space: so that in *Virgilles* time, wherein were they not comparable with the Greekes? So likewise, now it seemeth not currant for an English verse to runne vpon true quantity, and those feete which the Latines vse, because it is straunge, and the other barbarous custome, beeing within compasse of euery base witt, hath worne it out of credite or estimation. But if our wryters, beeing of learning and iudgment, would rather infringe thys curious custome, then omitte the occasion of enlarging the credite of their natie speeche, and theyr owne prayses, by practising that commendable

kind of wryting in true verse: then no doubt, as in other partes of learning, so in Poetry, shoulde not stoupe to the best of them all in all maner of ornament and comlineesse. But some object that our wordes are nothing ressemblaunt in nature to theirs, and therefore not possible to bee framed with any good grace after their vse: but cannot we then as well as the Latines did, alter the cannon of the rule according to the quality of our worde, and where our wordes and theirs wyll agree, there to iumpe with them, where they will not agree, there to establish a rule of our owne to be directed by? Likewise, for ye tenor of the verse might we not (as *Horace* dyd in the Latine) alter their proportions to what sortes we listed, and to what we sawe wold best become the nature of the thing handled, or the quality of the words? Surely it is to be thought that if any one, of sound iudgment and learning, shoulde putt foorth some famous worke, contayning dyuers formes of true verses, fitting the measures, according to the matter: it would of it selfe be a sufficient authority without any prescription of rules, to the most part of Poets, for them to follow and by custome to ratify. For sure it is, that the rules and principles of Poetry, were not precisely followed and obserued of the first beginners and wryters of Poetry, but were selected and gathered feuerally out of theyr workes, for the direction and behoofe of their followers. And indeede, he that shall with heedefull iudgment make tryall of the English wordes, shall not finde them so grosse or vnapt, but that they wyll become any one of ye most accustomed sortes of Latine or Greeke verses meetely, and run thereon somewhat currantly.

I my selfe, with simple skyll I confesse, and farre vnable iudgment, haue ventured on a fewe, which notwithstanding the rudenes of them may serue to shewe what better might bee brought into our speeche, if those which are of meete abilitye woulde bestowe some trauell and endeouour thereuppon. But before I sette them downe, I wyll speake somewhat of such obseruations as

I could gather necessary to the knowledge of these kinde of verses, least I should seeme to runne vpon them rashly, without regarde either of example or authority.

The speciall poyntes of a true verse, are the due obseruations of the feete, and place of the feete.

The foote of a verse, is a measure of two fillables, or of three, distinguished by time which is eyther long or short. A foote of two fillables, is eyther simple or mixt, that is, of like time or of diuers. A simple foote of two fillables is likewise twofolde, eyther of two long fillables called *Spondæus*, as -- *goodnesse*, or of two short called *Pyrrichius* as ˘ ˘ *hyther*. A myxt foote of 2. fillables, is eyther of one short and one long called *Iambus* as ˘ - *dying*: or of one long and one short, called *Choreus* as - ˘ *gladly*. A foote of 3. fillables in like sorte is either simple or myxt. The simple is eyther *Moloffus*, that is of three long, as - - - *forgiuenes*: or *Trochæus*, that is of 3. short, as ˘ ˘ ˘ *merylie*. The mixt is of 6. diuers sortes, 1. *Dactylus*, of one long, and two short, as - ˘ ˘ *happily*. 2. *Anapæstus*, of two shorte, and one long, as ˘ ˘ - *t[r]auellers*. 3. *Bacchius*, of one short, and two long, as ˘ - - *remembrers*. 4. *Palimbachius*, of two long and one short, as - - ˘ *accorded*. 5. *Creticus* of a long, a short, and a long, - ˘ - *daungerous*. 6. *Amphibrachus*, of a short, a long, and a short, as ˘ - ˘ *reioyced*.

Many more deuifions of feete are vsed by some, but these doo more artificially comprehend all quantities necessary to the skanning of any verse, according to *Tallæus* in hys Rethorique. The place of the feete is the disposing of them in theyr proper roomes, whereby may be discerned the difference of eche verse which is the right numbring of the same. Now as for the quantity of our wordes, therein lyeth great difficultye, and the cheefest matter in this faculty. For in truth there being such diuersity betwixt our words and the Latine, it cannot stande indeede with great reason that they shoulde frame, wee beeing onelie directed by such rules

as serue for onely Latine words, yet notwithstanding one may well perceiue by these fewe, that these kinde of verses would well become the speeche, if so bee there were such Rules prescribed, as woulde admitt the placing of your aptest and fullest wordes together. For indeede excepting a fewe, of our *Monasyllables*, which naturally shoulde most of them be long, we haue almost none, that wyl stande fitlie in a short foote: and therefore if some exception were made against the precise obseruation of *Position*, and certaine other of the rules, then might we haue as great plenty and choyse of good woordes to furnish and sette foorth a verse, as in any other tongue.

Likewise if there were some drection in such wordes, as fall not within the compasse of Greeke or Latine rules, it were a great helpe, and therefore I had great misse in these few which I made. Such as is the last fillable in these wordes, *able*, *noble*, or *possible* and such like: againe for the nature and force of our *W*. of our *th*, of our *oo*, and *ee*, of our wordes which admytte an *e* in the ende after one or two Consonantes, and many other. I for my part, though (I must needes confesse) many faultes escaped me in these fewe, yet tooke I as good heede as I coulde, and in trueth did rather alwaies omitt the best wordes and such as would naturally become the speech best, then I wolde committe any thing, which shoulde notoriously impugne the Latine rules, which herein I had onely for my direction. Indeeede most of our *Monasyllables* I am forced to make short, to supply the want of many short wordes requisite in these verses. The Participle *A*, being but the English article adioyned to Nownes, I alwayes make short, both alone and in composition, and likewise the wordes of one fillable ending in *E*, as *the*, when it is an article, *he*, *she*, *ye*, etc. *we* I thinke should needes be alwayes long because we pronounce continually *VVe*. *I*, beeing alone standing for the Pronowne *Ego*, in my iudgment might well be vsed common: but because I neuer sawe it vsed but short I so obserued it. Words ending in *y*

I make short without doubt, sauing that I haue marked in others one difference which they vse in the same, that is to make it short in the ende *o* of an Aduerb, as *gladly*, and long in the ende – of an Adiectiue as *goodly*: but the reason is as I take it, because the Adiectiue is or should be most commonly written thus *goodlie*. *O*, beeing an Aduerbe is naturally long: in the ende of wordes both *Monasyllables* and other I thinke it may be vsed common. The first of *Pollisyllables* I directed according to the nature of the worde, as I thought most aunswerable to Latine examples, sauing that somewhere I am constraigned to straine curtesy with the preposition of a worde compounded or such like, which breaketh no great square: as in *defence* or *depart*, etc. The myddle fillables which are not very many, come for the most part vnder the precinct of *Position*, whereof some of them will not possibly abide the touch, and therefore must needes be a little wrested: such are commonly ye Aduerbs of three fillables, as *mournfully*, *spyghtfully* and such like words, deriued of this Adiectiue, *full*: and therefore if there be great occasion to vse them, they must be reformed by detracting onely (*l*) and then they stand meetely currant, as *mournfully*. The last fillables I wholly directed so neere as I could to the touch of common rules.

The most famous verse of all the rest, is called *Hexametrum Epicum*, which consisteth of fixe feete, wherof the first foure are indifferently either *Spondæi* or *Dactyli*, the fift is euermore a *dactyl*, and the sixt a *Spondæ*, as thus.

— *o* — — *o o* — — — — — *o o* — —
Tyterus happily thou liest tumbling vnder a beechtree.

Thys kinde of verse I haue onely seene to be practised in our English speeche: and indeede wyll stand somewhat more orderlye therein then any of the other kindes, vntill we haue some tolleration of wordes made by speciall rule. The first that attempted to practise thys verse in English, should seeme to be the Earle of *Surry*, who translated some part of *Virgill* into verse

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indeede, but without regard of true quantity of fillables. There is one famous *Distichon*, which is common in the mouthes of all men, that was made by one Master *VVatson*, fellowe of *S. Iohns* Colledge in *Cambridge* about 40. yeeres past, which for the sweetnes and gallantnes therof in all respects doth mat[c]h and furpasse the Latine copy of *Horace*, which he made out of *Homers* wordes, *qui mores hominum etc.*

— ˘ ˘ — — ˘ ˘ — — — ˘ ˘ —
All trauellers doo gladlie report great praise to Uliſſes

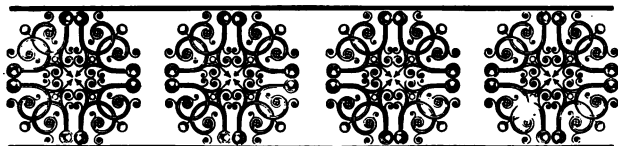
— ˘ ˘ — ˘ ˘ — — — — ˘ ˘ —
For that he knewe manie mens maners, and sawv many citties.

Which two verses if they be examined throughout all the rules and obseruations of the best verſifying, ſhall bee founde to attaine the very perfection of them all. There be two other not much inferiour to theſe, which I found in ye Gloſſe of *E. K.* vpon the fiſt *Æglogue* of the newe Poet: which Tully tranſlated out of Greeke into Latine, *Hæc habui quæ edi etc.*

All that I eate did I ioy and all that I greedilie gorged.

— — — ˘ ˘ — — — — ˘ ˘ —
As for thoſe manie goodlie matters left ſ for others.

Which though they wyll not abide the touch of *Synalepha* in one or two places, yet perhappes ſome Engliſh rule which might wyth good reaſon be eſtabliſhed, would make them currant enough, and auoyde that inconuenience which is very obuious in our wordes. The great company of famous verses of thys ſort, which Maſter *Haruey* made, is not vnknowne to any and are to be viewed at all times. I for my part, ſo farre as thoſe examples would leade me, and mine owne ſmall ſkyll affoorde me, haue blundered vpon theſe fewe, whereinto I haue tranſlated the two fiſt *Æglogues* of *Virgill*: becauſe I thought no matter of mine owne inuention, nor any other of antiquitye more fitte for tryal of thys thyng, before there were ſome more ſpeciall direction, which might leade to a leſſe troubleſome manner of wryting.



The Argument of the first

Æglogue.

Vnder the personne of *Tityrus Vyrill* beeing figured himselfe, declareth to *Melibeus* an other Neateheard, the great benefittes he receyued at *Augustus* hand, who in the spoyle of *Mantua* gaue him hys goods and substaunce againe.

Melibæus.

Tityrus.

T*ityrus, happilie thou lyste tumbling vnder a beech tree,
All in a fine oate pipe these sweete songs lustilie chaunting:
VVe, poore foules goe to wracke, and from these coastes beremooued,
And fro our pastures fveete: thou Tityr, at ease in a shade plott
Makst thicke groues to resound vvith songes of braue Amarillis.*

Tityrus.

*O Melibæus, he vv as no man but a God vvho releuede me:
Euer he shalbe my God: from this same Sheepcot his alters
Neuer, a tender Lambe shall vvant, with blood to bedevv them.
This good gift did he giue, to my steeres thus freeilie to vvander,
And to my selfe (thou jeest) on pipe to resound vvhat I listed.*

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Melibæus.

*Grutch thee fure I doo not, but this thing makes me to vvonder,
VVhence comes all this adoo: vvith grieuous paine not a little
Can I remooue my Goates: here, Tityre skant get I forvvard
Poore olde crone, two tvvyns at a clappe ith boysterous hasilles
Left she behind, best hope i' my flock laid hard on a bare stone.
Had not a lucklesse lotte possesst our mindes, I remember
VVarnings oft fro the blast burnt oake vve savv to be sent vs.
Oft did a left hand croov foretell these thinges in her hull tree,
But this God let vs heare what he vvvas, good Tityre tell me.*

Tityrus.

*That fame Cittie so braue vvich Rome vvvas vvont to be called,
Foole did I thinke, to be like this of ours, vvhere vve to the pastures
VVonted were to remooue from dammes our young prettie Cattell.
Thus did I thinke young vvhelpes, and Kids to be like to the
mothers,
Thus did I vvont compare manie great thinges vvith many little.
But this aboue all tovunes as loftily mounteth her high head,
As by the louve base shrubbes tall Cypresse shooteth aboue them.*

Melibæus.

And vvhat did thee mooue that needes thou must goe to see Rome?

Tityrus.

*Freedome: vvich though late, yet once lookt backe to my pore
state,
After time vvhen haire from my beard did ginne to be vvhitish:
Yet lookt back at last and found me out after a long time.
VVhen Amarill vvvas once obtainde, Galatea departed:
For (for I vvill confesse) vvilst as Galatea did hold mee,
Hope did I not for freedome, and care had I none to my cattell.
Though manie faire young beastes our folde for the aulters asorded*

*And manie cheefes good fro my presse vvere sent to the Cittie:
Seldome times did I bring anie store of pence fro the markt.*

Melibæus.

*O Amarill, vvhwherefore, to thy Gods (very much did I meruaile)
Heauilie thou didst praie: ripe fruites vngathered all still:
Tityrus is not at home: these Pyne trees Tityre mist thee.
Fountaines longd for thee: these hedgrooves vvishit thy return
home*

Tityrus.

*VVhat vvvas then to bedoone? from bondage could not I vvind out:
Neither I could haue found such gentle Gods any vvhere els.
There did I see (Melibæe) that youth vvhoſe hestes I by course
still.
Fortnights whole to obserue on the Alters sure will I not faile.
Thus did he gentlie graunt to my sute when first I demaunded.
Keepe your heardeſe poore ſlaues as erſt, let bulles to the makes
still.*

Melibæus.

*Happy olde man, then thou shalt haue thy farme to remaine still,
Large and large to thy ſelfe, others nought but ſtonie grauell:
And foule ſlymie ruſh wherewith their lees be beſprinkled.
Here no vnwooſted foode ſhall grieue young theaues who be
laded,
Nor the infections foule of neighbours ſtocke ſhall annoie them.
Happie olde man. In ſhadowy bankes and coole prettie places,
Heere by the quainted floodes and ſprings moſt holie remaining.
Here, theſe quickſets freſh which lands ſeuere out fro thy
neighbors
And greene willow rowes which Hiblae bees doo reioice in,
Oft fine whiſtring noiſe, ſhall bring ſweete ſleepe to thy fences.
Vnder a Rock ſide here will proynere chaunt merrie ditties.
Neither on highe Elme trees, thy beloude Doves loſtilie ſitting,
Nor prettie Turtles trim, vvill ceaſe to crooke with a good cheere.*

A Discourse of

Tityrus.

*First, therefore swift buckes shall flie for foode to the skies ward,
And from fish with drawn broade seas themselues shal auoid
hence:*

*First, (both borders broke) Araris shal run to the Parthanes,
And likewise Tygris shall againe runne backe to the Germanes:
Ere his countnaunce sweete shall flippe once out from my hart roote.*

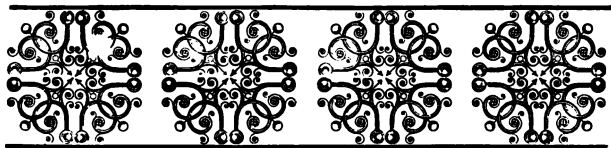
Melibæus.

*U'Ve poore foules, must some to the land cald Affrica packe hence.
Some to the farre Scythia, and some must to the swift flood Oaxis.
Some to Britannia coastes quite parted farre fro the whole world.
Oh these pastures pure shall I nere more chance to behold yee?
And our cottage poore with warme turues couerd about trim.
Oh these trim tilde landes, shall a rechlesse fouldier haue them?
And shall a Barbarian haue this croppes? see what a mischiefe
Discord vile hath araisde? for whom was our labour all tooke?
Now Melibæe ingraft pearie stocks, sette vines in an order.
Now goe (my braue flocke once that were) O now goe my
kidlings.*

*Neuer againe shall I now in a greene bowre sweetelie reposed
See ye in queachie briers farre a loose clambring on a high hill.
Now shall I sing no Iygges, nor whilst I doo fall to my iunkets.
Shall ye my Goates, cropping sweete flowres and leaues sit
about me.*

Tityrus.

*Yet thou maist tarrie heere, and keepe me companie this night,
All on a leaue couch: good Aples ripe I doo not lacke,
Chestnutts sweete good store, and plentie of curddes will I fet thee.
Marke ? the Towne how chimnie tops doo beginne to be smoaking,
And fro the Mountaines high how shaddowes grow to be larger.*



The seconde Æglogue called
Alexis.

The Argument.

Virgill in the personne of *Corydon* as some thinke, complayneth that he is not so gracious with *Augustus* as he would bee : or els it is to be referred to a youth *Alexander*, which was giuen him of *Afinius Pollio*, whom he blameth for the vnstedfastnes of his witt and wandering appetite, in refusing the freendly counsaile which he vsed to giue him.

THat Sheepheard *Corydon* did burne in loue with *Alexis*,
All his mastersdeare : and nought had he whereby to hope
Onely in beechen groues, and dolesome shaddowy places. [for.
Dailie resorted he : there these rude disordered outcrys,
Hylles and desert woodes throughout thus mournfully tuned.
O hard harted *Alex*, hast thou no regard to my sweete song?
Pyttieft me not a whitt : yea makst me now that I shall dye.
Yet doo the beastes find out fine shades and trim pretty
coole plottes,
And fro the sun beames safe lie lizards vnder a bushtuste :
And for workmen toughe with boyling heate so beparched,
Garlick sauerie sweete and coole hearbes plenty be dressed.
But, by the scorcht banke fydes i' thy foote steppes stil I goe
plodding.

Hedgerowes hott doore sound with Grasshops mournfully squeak-
 O had I not ben better abyde Amarillis her anger? [ing,
 And her proude disdaine? yea better abyde my Menalcas?
 What though brown did he seeme? yea what though thou be
 so gallant

O thou fine chery cheekt child trust not t' much to thy beauty.
 Black violets are tooke when dayes white be refused.

Me thou dost despise vnknowne to thy selfe yet Alexis:
 What be my riches greates in neate, in milke what abundance.
 In Sicill hylles be my Lambes of which there wander a thousand.
 All times, colde and hote yet fresh milke neuer I wanted.
 Such be my Musicke notes, as (when his flockes he recalling)
 Amphion of Dirce did vse on shore Aracynthus.

Much mishapt I am not, for late in a bancke I behelde me,
 VVhen still seas were calme, to thy Daphnis neede not I giue
 place

No, though thou be the iudge, if pictures haue any credite.
 O were thou content to remaine with me by the downes heere,
 In these lodgings small, and helpe me proppes to put vnder,
 And trym kydling flocke with me to driue to the greene fieldes:
 Pan in singing sweete with me shouldst brauely resemble:

Pan, was first the inuenter, pypes to adioyne in an order:
 Pan, poore flockes and Sheeheardes to most duly regardeth.
 Those fine lips thou needst not feare to bruse with a sweete pype:
 VVhat dyd Amynt forsake i' this excercise to be cunning?

One pype with feauene fundry stops matcht sweetly together.
 Haue I my selfe, Damætas which at death he bequeathd me,
 And sayd, heere, thou art now the second which euer hath ought
 So sayd Damætas: but Amyntas spightfully scornde it. [it.
 Also, two pretty small wyld kyddes, most goodlie bespotted
 Haue I, that heere i' the dales doo runne skant safe I doo
 feare me.

Twyce in a day two teates they suck: for thee will I keepe them:
 Wondrous faine to haue had them both was Thestylis of late.
 And so she shall: for I see thou scornst whatso-euer I giue thee.
 Come hyther O thou sweete face boy: see see, to thy selfe heere
 How fayre Nymphes in baskets full doo bring manie Lillies:
 White violets sweete Nais plucks and bloomes fro the Poppies,
Narcys, and dyll flowres most sweete that fauoureth also.

Casia, broade mary Goldes, with pancyes, and Hyacinthus.
 And I my selfe rype peaches soft as filke will I gather.
 And such Cheshnutts as Amarill was wont to reioyce at.
 Ploms wyll I bring likewise: that fruite shall be honored also.
 And ye O Lawrell twygges that I crope, and myrte thy
 selfe next.

For ye be wont, (bound both in a bunch) most sweetely to
 fauour.

Thou art but a Clowne Corydon: these giftsesteemes not Alexis:
 Nor by thy gifts to obtaine art meete to incounter Iolas.

VVretch (ahlas) whats this that I wish? fouth blafts to the
 yong flowers

Orcleere crystall streames with loathsome swyne to be troubled.
 Ah mad boy from whom doost runne? why Gods ithe woods
 dwelt:

And Paris erst of Troy: Pallas most gladly reioyseth,
 In these bowres: and in trym groues we all chiefly delight
 vs.

Grym Lyoneffe doth course curst wolues, so wolues doo
 the kydlings.

And these wanton Kyddes likewise these faire Cytifus
 flowers.

Thee Corydon (O Alex) some pleasure euery wight pulles.
 See these yoked steeres fro the plough nowe seeme to be
 lett loose.

And these shadowes large doo declare thys fun to depart
 hence

Styll I doo burne in loue. What meane in loue to be lookt
 for?

Ah Corydon Corydon, what raging fury dooth haunt thee,
 Halfe cropt downe be thy vynes and broade brauncht elmes
 ouerhang them.

Rather about some needefull worke now busy thy selfe well,
 Either on Ofyers tuffe or bulrush weaue pretty basketts.
 And if Alexis scorne thee still, mayst hope for another.

I durst not enterpryse to goe any further with this rude translation: beeing for the respects aforesayd a troublesome and vnpleasant peece of labour: And therefore these shall suffice till further occasion shall serue to imploy some profitable paynes in this behalfe.

The next verse in dignity to the *Hexameters*, is ye *Carmen Elegiacum* which consisteth of foure feete and two od fillables: viz: the two first feete, eyther *Dactyli* or *Spondæi* indifferent, the one long fillable: next two *Dactyli* and an other long fillable — — — — — some doo measure it in this forte (and more truely yet not so readily to all) accounting first two indifferently either *Dactyli* or *Spondæi*, then one *Spondæi*, and two *Anapaesti*. But it commeth all to one reckoning. Thys verse is alwayes vnseperably adioyned vnto the Hexameter, and serueth especially to the handling of loue and dalliances, whereof it taketh the name. It will not frame altogether so currentlye in our English as the other, because the shortnesse of the seconde *Penthimimer* will hardly be framed to fall together in good sence, after the Latine rules. I haue not seene very many of them made by any, and therefore one or two for example sake shall be sufficient.

This *Distichon* out of *Ouid*.

*Ingenium quondam fuerat pretiosius auro,
At nunc barbaries grandis habere nihil.*

May thus be translated.

Learning once was thought to be better then any gold was,
Now he that hath not wealth is but a barbarian.

And thys

*Omnia sunt hominum tenui pendencia filo:
Et subito casu quæ valere ruunt.*

Tis but a slender thread, which all mens states do depend on:

And most goodly thinges quickly doo fall to decay.

As for the verses *Phalocium* and *Iambicum*, I haue not as yet made any tryall in them : but the *Sapphic* I assure you, in my iudgment wyl doo very pretty, if ye wants which I speake were once supplied. For tryall of which I haue turned the new Poets sweete song of *Eliza* into such homely *Sapphick* as I coulde.

Thys verse consisteth of these fīue feete, one *Chore*, one *spondæ*, one *daetyl*, and two *Choreis*, with this addition, that after euery third verse be sette one *Adonium* verse, which consisteth of a *daetyl* and a *spondæ*. It is more troublesome and tedious to frame in our speeche by reason they runne without difference, euery verse being a like in quantity throughout, yet in my iudgement standeth meetely well in the same. I pray looke the Coppy which I haue translated in the fourth *Æglogue* of the *Sheepheardes Calender* : ye song of *Colins* making which *Hobbinoll* singeth in prayse of the Queenes maiesty, vnder the name of *Eliza*.

YE dainty Nymphes that in this blessed brooke,
 doo bathe your brest :
 Forfake your watry bowres and hether looke,
 at my request :
 And onely you Virgins that on *Parnafs* dwell
 Whence floweth *Helicon* the learned well,
 helpe me to blafe
 her worthy praise
 That in her sex doth all excell.
 Of fayre *Eliza* be your siluer song
 that blessed wight :
 The flowre of Virgins, may she flourish long,
 in princely plight.
 For she is *Syrinx* daughter without spott,
 Which *Pan* the Sheepheards God on her begot :
 so sprang her grace,
 of heauenly race,
 No mortall blemish may her blott.
 See where she sittes, etc.

See, the Graces trym to the stroake doo foote it,
Deftly dauncing, and meriment doo make them,
Sing to the instruments to reioyce the more, but
wants not a fourth grace?



Heere followe the Cannons or generall cautions of Poetry, prescribed by Horace, first gathered by *Georgius Fabricius Cremnicensis*: which I thought good to annex to thys Treatise, as very necessary obseruations to be marked of all Poets.

*In his Epistle ad Pisones
de arte Poetica.*



First let the inuention be meete for the matter, not differing, or straunge, or monstrous. For a womans head, a horse necke, the bodie of a dyuers coloured Byrd, and many members of fundry creatures compact together, whose legges ending like a Fyshes taile: this in a picture is a wonderful deformitie: but if there be such diuerfitye in the frame of a speeche, what can be more vncomely or ilfauoured?

2. The ornaments or colours must not bee too many, nor rashly aduentured on, neither must they be vsed euery where and thrust into euery place.

3. The proprietie of speeche must bee duely obserued that wayghty and great matters be not spoken slenderly, or matters of length too briefly: for it belongeth much both to the comlineffe and nature of a matter: that

in big matters there be lykewise vsed boysterous wordes.

4. In Poeticall descriptions, the speeche must not exceede all credite, nor any thing fainedlie brought in, against all course of nature.

5. The disposing of the worke must be such, that there be no offence committed, as it were by too exquisite dilligence: for many thinges may be oft committed, and some thing by too curious handling be made offenciue. Neyther is it in one part to be well furnished, and in another to be neglected. Which is proued by example of a Caruer, who expressed very artificially the heade and vpper part of a body, but the rest hee could not make an ende of. Againe, it is proued thus, that a body should not be in other partes beautifull, and yet bee deformed in the crooked nose: for all the members in a well shapen bodie must be aunswerable, sound, and well proportioned.

6. He that taketh in hande to write any thing must first take heede that he be sufficient for the same: for often vnwary fooles through their rashnes are ouertooke with great want of ability

7. The ornament of a worke consisteth in wordes, and in the manner of the wordes, are either simple or mixt, newe or olde, propper or translated. In them all good iudgment must be vsed and ready wytt. The chiefeest grace is in the most frequented wordes, for the same reason holdeth in wordes, as doth in coynes, that the most vsed and tried are best esteemed.

8. The kinde of verse is to be considered and aptly applied to the argument, in what measure is most meete for euery sort. The most vsuall kindes are foure, the *Heroic*, *Elegiac*, *Iambick*, and *Lyric*.

9. One must vse one kinde of speeche alike in all wrytings. Sometime the *Lyric* ryseth aloft, sometime the comickall. To the Tragicall wryters belong properly the bygge and boysterous wordes. Examples must be interplaced according fitly to the time and place.

10. Regarde is to be had of affections: one thing

becommeth pleafant perfons, an other fadde, an other wrathfull, an other gentle, which muft all be heedefully refpected, Three things therefore are requifite in verfes, beauty, sweetnes, and the affection. *Theophrastus* fayth that this beauty or delectablenesse is a deceyt, and Aristotle calleth it *τυραννία ολιγοκρανίον*, a momentany tyranny. Sweetnesse retayneth a Reader, affection moueth him.

11. Euery person muft be fitted accordingly, and the fpeeche well ordered: wherein are to be confidered the dignity, age, fex, fortune, condition, place, Country, etc. of eche perfon.

12. The perfonnes are eyther to be fayned by the Poets them felues, or borrowed of others, if he borrow them, then muft hee obferue *το ὁμοιον*, that is, that he folow that Author exactly whom he purpofeth to immitate, and whereout he bringeth his examples. But if he fayne newe perfonnes, then muft he keepe his *το ὁμαλόν*, that is equallie: fo bringing them in eche place, that it be alwayes agreeable, and the laft like vnto the firft, and not make one perfon nowe a bolde boafter, and the fame straightwaies a wife warie man, for that is paffing abfurd. Againe, euery one muft obferue *το ἄρμοστον*, which is interpreted *conuenientiam*, fitneffe: as it is meete and agreeable euery where, a man to be ftoute, a woman fearefull, a feruant crafty, a young man gentle.

13. Matters which are common may be handled by a Poet as they may be thought proper to himfelfe alone. All matters of themfelues are open to be intreated of by any man: but if a thing be handled of fome one in fuch fort, as he thereby obtaine great prayfe, he maketh it his owne or proper to himfelfe, as many did write of the Troiane war, but yet *Homer* made matter which was common to all, proper to himfelfe.

14. Where many things are to be taken out of auncienter tongues, as the Latines tooke much out of the Greekes, the wordes are not fo precifelie to be followed, but that they bee altered according to the iudg-

ment and will of the Immitator, which precept is borrowed of Tully, *Non verbum verbo necesse est reddere*.

15. The beginning must not be foolishly handled, that is, straungly or too long.

16. The proposition or narration let it not be far fetched or vnlikely, and in the same forget not the differences of ages and persons.

17. In a Comedie it is needfull to exhibite all the actions openlie, as such as are cruell, vnhoneft, or ougly, but such thinges may better bee declared by some meete and handfome wordes, after what forte they are supposed to bee doone.

18. If a Commedye haue more Actes then fūe, it is tedious, if fewer, it is not sufficient.

It fyteth not to bring in the personnes of Gods, but in verie great matters. *Cicero* sayth, when the Tragedy wryters cannot bring theyr matters to good passe, they runne to God. Let not more personnes speake together then foure for auoyding confusion.

The *Chori* must be well garnished and sette foorth: wherein eyther menne are admonished, or reprehended, or counsayled vnto vertue. Such matter must bee chosen for the *Chorus*, as may bee meete and agreeable to that which is in hand. As for instruments and finging, they are Reliques of olde simplicitie. For the Musicke commonlye vsed at Theaters and the licentiousnesse of theyr songes, which together wyth theyr wealth increased among the Romaines, is hurtfull to discipline and good manners.

19. In a *Satyr* the clownish company and rurall Gods, are brought in to temperate the Heauinesse of Tragedies, wyth some myrth and pastyme. In iesting it must be obserued that it bee not lacyuious or Rybaldlike, or flanderous, which precept holdeth generallie in all fortes of wrytynges.

In a *Satyr* greate heede is to be taken, of the place, of the day, and of the personnes: as of *Bacchus*, *Silenus*, or the *Satyres*. Againe of the vnmeetnesse or inconuenience of the matter, and of the wordes that they be

fitted according to the persons: of *Decorum*, that he which represented some noble personage in the Tragedie, bee not some busy foole in the *Satyr*: finallie of the hearers, least they bee offended by myxing filthy matters with iestes, wanton toyes wyth vnhoneft, or noysome with merry thinges.

20. The feete are to be applied proper to euery kinde of verse, and therin a Poet must not vse too much licence or boldnes. The auncient writers in *Iambick* verses vsed at first pure *Iambicks*: Afterwards *Spondaeus* was admitted into *Locos impares*, but at last such was the licentious custome, that they woulde both *Spondaeus* where they listed, and other feete without regarde.

21. In compyling of verses great care and circumspection must be vsed.

Those verses which be made Extempore, are of no great estimation: those which are vnartificiall, are vtterly repelled as too foolish. Though many doo lightlie regard our verses, yet ought the Carelesnesse of the hearers to bee no cause in vs of error and negligence. Who desireth to make any thing worthy to be heard of learned eares, let hym reade Greeke Authors heedefullie and continually.

22. Artes haue their increasings euen as other things, beeing naturall, so haue Tragedies which were first rudely inuented by *Theſpis*, at last were much adorned by *Æschylus*: at the first they were practised in Villages of the Countrey, afterwarde brought to stages in great Citties.

23. Some Artes doo increafe, some doo decay by a certayne naturall course. The olde manner of Comedies decayde, by reason of slaundering which therein they vsed against many, for which there was a penaltie appointed, least their bitternes should proceede too farre: In place of which among the Latines came the *Satyræ*.

The auncient Authors of Comedies, were *Eupolis*, *Cratinus*, and *Aristophanes*, of the middle sorte *Plato*

A Discourse of

Comicus, of the last kinde *Menander*, which continued and was accounted the most famous.

24. A Poet should not content himselfe onely with others inuentions, but himselfe also by ye example of old wryters sholde bring something of his owne industry, which may bee laudable. So did they which writte among the Latines the Comedies called *Togata*, whose arguments were taken from ye Greekes, and the other which wrytt the *Prætextata*, whereof the arguments were Latine.

25. Heedefulnesse and good composition maketh a perfecte verse, and that which is not so may be reprehended. The faculty of a goode witte exceedeth Arte.

26. A Poet that he may be perfect, hath neede to haue knowledge of that part of Philosophy which informeth ye life to good manners. The other which pertaineth to naturall thinges, is lesse plaufible, hath fewer ornaments, and is not so profitable.

27. A Poet to the knowledge of Philosophie shoulde also adde greater experience, that he may know the fashions of men and dispositions of people. Thys profit is gott by traueilling, that whatfoeuer he wryteth he may so expresse and order it, that hys narration may be formable.

28. The ende of Poetry is to wryte pleasant thinges, and profitable. Pleasant it is which delighteth by beeing not too long, or vneasy to be kept in memory, and which is somewhat likelie, and not altogether forged. Profitable it is, which styrreth vppe the mindes to learning and wisedome.

29. Certaine escapes are to be pardoned in some Poets, specially in great workes. A faulte may bee committed either in respect of hys propper Arte, or in some other Arte: that a Poet shoulde erre in precepts of hys owne arte, is a shamefull thing, to committe a faulte in another Arte is to be borne withal: as in *Virgil*, who fayneth that *Aeneas* comming into *Affrica* slew with hys darte certaine Stagges, whereas

indeede *Affrica* hath in it none of those beastes. Such errours doo happen eyther by vnheedefulnes, when one escapeth them by negligence: or by the common fragility of man, because none there is which can know all things. Therefore this last kinde of errour is not to be stucke vppon.

30. A good Poet should haue respect to thys, how to retaine hys Reader or hearer. In a picture some thing delighteth beeing sette farre of, something nearer, but a Poet should delight in all places as well in funne as shaddowe.

31. In a Poet is no meane to be admitted, which if hee bee not he of all is the worst of all.

32. A Poeme if it runne not sweetely and smoothly is odious: which is proued by a *simile* of the two senses, hearing and tasting, as in sweete and pleasaunt meates. And the Poem must bee of that sorte, that for the sweetenesse of it may bee acceptable and continue like it selfe vnto the ende, least it wearye or drie away a Reader.

33. He that would wryte any thing worthy the posteritye, let him not enterprise any thing wherevnto his nature is not agreeable. *Mercury* is not made of wood (as they say) neyther doth *Minerua* fauour all studies in euery one. In all Artes nature is the best helpe, and learned men vse commonly to say that *A Poet is as well borne as made a Poet*.

34. Let no man esteeme himselfe so learned, but that he may submytte hys wrytinges to the iudgments of others, and correct and thoroughly amend the same himselfe.

35. The profite of Poetry sprang thus, for that the auncient wyse men set downe the best things that pertained to mans life, manners, or felicity, and examining and proouing the same by long experience of time, when they are aged they published them in wrytinges. The vse of Poetry what it was at the first, is manifest by the examples of the moste learned men: as of *Orpheus* who first builded houses: of *Amphion* who

made Citties, of *Tyrtæus* who first made warre: of *Homer*, who wryt most wysely.

36. In an artificiall Poet three thinges are requisite, nature, Arte, and dilligence.

37. A wryter must learne of the learned, and he must not sticke to confesse when he erreth: that the worfe he may learne to auoyde, and knowe howe to follow the better.

The confession of an error betoken a noble and a gentle minde. *Celsus* and *Quintillian* doo report of *Hippocrates*, that least he should deceiue his posterity, he confessed certayne errors, as it well became an excellent minded man, and one of great credite. For (as sayth *Celsus*) light witts because they haue nothing, wyll haue nothing taken from them.

38. In making choise of such freendes as should tell vs the trueth, and correct our wrytinges, heedefull iudgment must bee vsed: least eyther we choose vn-skilfull folke, or flatterers, or dissemblers. The vn-skilfull know not how to iudge, flatterers feare to offende, dissemblers in not praying doo seeme to commend.

39. Let no man deceiue himselfe, or suffer himselfe to be deceiued, but take some graue learned man to be iudge of his dooing, and let him according to hys counsayle change and put out what hee thinketh good.

40. He which will not flatter and is of ability to iudge, let him endeouour to nothing so much, as to the correction of that which is wrytten, and that let be doone with earnest and exquisite iudgment. He which dooth not thus, but offendeth wilfully in breaking his credite too rashly, may be counted for a madde, furious, and franticke foole.

41. The faultes commonly in verses are seauen, as either they be destitute of Arte, of facility, or ornament: or els, they be superfluous, obfcure, ambitious, or needeleffe.



*Out of the Epistles ad Mecænatem,
Augustum, et Florum.*

42. An immitation should not be too seruile or superstitious, as though one durst not vary one iotte from the example: neyther should it be so sencelesse or vnskilfull, as to immitate thinges which are absurde, and not to be followed.

43. One should not altogether treade in the steppes of others, but sometime he may enter into such wayes as haue not beene haunted or vsed of others. *Horace* borrowed ye *Iambick* verse of *Archilocus*, expressing fully his numbers and elegant[ly], but his vnseemely wordes and prating tauntes hee moste wyslye shunned.

44. In our verses we should not gape after the phraeses of the simpler sorte, but striue to haue our writings allowable in the iudgments of learned menne.

45. The common peoples iudgments of Poets is seldome true, and therefore not to be fought after. The vulgar sort in *Rome* iudged *Pacuius* to be very learned, *Accius* to bee a graue wryter, that *Affranius* followed *Menander*, *Plautus*, *Epicharmus*: that *Terence* excelled in *Arte* *Cæcilius* in grauity: but the learned sorte were not of this opinion. There is extant in *Macrobius* (I knowe not whether *Angellius*) the like verdict concerning them which wryt *Epigrammes*. That *Catullus* and *Caluus* wrytt fewe thinges that were good, *Næuius* obscure, *Hortensius* vncomely, *Cynna* vnpleasant, and *Memmius* rough.

46. The olde wryters are so farre to be commended, as nothing be taken from the newe: neyther may we thinke but that the way lyeth open styll to others to

A Discourse of

attaine to as great matters. Full well sayd *Sidonius to Eucherius*, I reuerence the olde wryters, yet not so as though I lesse esteemed the vertues and desertes of the wryters in this age.

47. Newnes is gratefull if it be learned: for certaine it is, Artes are not bothe begunne and perfected at once, but are increased by time and studie. which notwithstanding when they are at the full perfection, doo debate and decrease againe.

Cic. de orat. There is nothing in the world which bursteth out all at once, and commeth to light all wholly together.

48. No man should dare to practise an Arte that is daungerous, especially before he haue learned the same perfectly: so doo guyders of Shyppes: so doo Phisitions: but so did not manie Romaine Poets (yea so doo not too many English wryters) who in a certaine corragious heate gaped after glory by wryting verses, but fewe of them obtayned it.

49. A Poet should be no lesse skylfull in dealing with the affectes of the mynde, then a tumbler or a juggler shoulde bee ready in his Arte. And with such pyth shoulde he fette foorth hys matters, that a Reader shoulde seeme not onely to heare the thing, but to see and be present at the dooing thereof. Which faculty *Fabius* calleth *ὑποτασις* and *Aristotle* *προ ομμάτων θεσιν ἢ ποιήσῃ*.

50. Poets are either such as desire to be liked of on stages, as Commedie and Tragedie wryters: or such as woulde bee registred in Libraries. Those on stages haue speciall respect to the motions of the minde, that they may stirre bothe the eyes and eares of their beholders. But the other which seeke to please priuately with[in] the walles, take good aduisement in their workes, that they may satiffy the exact iudgments of learned men in their studies.

51. A Poet shoulde not bee too importunate, as to offende in vnseasonable speeches: or vngentle, as to contemne the admonitions of others: or ambitious, as

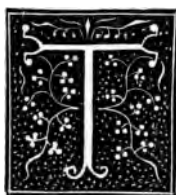
to thinke too well of his owne dooinges: or too wayward, as to thinke, reward enough cannot be gyuen him for his deferte, or finally too proude, as to desyre to be honoured aboue measure.

52. The emendations of Poemes be very necessary, that in the obscure poyntes many thinges may be enlightned, in the baser partes many thinges may be thoroughly garnished. Hee may take away and put out all vnproper and vnseemely words, he may with discretion immitate the auncient wryters, he may abridge thinges that are too lofty, mittigate thynges that are too rough, and may vse all remedies of speeche throughout the whole worke. The thinges which are scarce seemely, he may amende by Arte and methode.

53. Let a Poet first take vpon him, as though he were to play but an Actors part, as he may bee esteemed like one which wryteth without regarde, neyther let him so pollish his works, but that euery one for the basenesse thereof, may think to make as good. Hee may likewyse exercise the part of gesturer, as though he seemed to meddle in rude and common matters, and yet not so deale in them, as it were for variety sake, nor as though he had laboured them thoroughly but tryfled with them, nor as though he had sweate for them, but practised a little. For so to hyde ones cunning, that nothing should seeme to bee laborfome or exquisite, when notwithstanding, euery part is polished with care and studie, is a speciall gyft which *Aristotle* calleth $\kappa\rho\eta\psi\nu$.

54. It is onely a poynt of wysedome, to vse many and choyse elegant words, but to vnderstand also and to set forth thinges which pertaine to the happy ende of mans life. Wherevpon the Poet *Horace*, calleth the Arte poetically, without the knowledge of learning and philosophy, a *prating vanity*. Therefore a good and allowable Poet, must be adorned with wordes, plentiful in sentences, and if not equall to an Orator, yet very neere him, and a special louer of learned men.

F I N I S.

*Epilogus.*

His small trauell (courteous Reader)
 I desire thee take in good worth:
 which I haue compyled, not as an
 exquisite censure concerning this
 matter, but (as thou mayst well per-
 ceiue, and) in trueth to that onely
 ende that it might be an occasion,
 to haue the same throughly and
 with greater discretion, taken in hande and laboured
 by some other of greater abilitie: of whom I knowe
 there be manie among the famous Poets in Lon-
 don, who bothe for learning and leysure, may
 handle this Argument far more pythilie then my
 selfe. Which if any of them wyll vouchsafe to doo, I
 trust wee shall haue Englishe Poetry at a higher price
 in short space: and the rabble of balde Rymes shall
 be turned to famous workes, comparable (I suppose)
 with the best workes of Poetry in other tongues. In
 the meane time, if my poore skill, can sette the same
 any thing forward, I wyll not cease to practise the
 same towards the framing of some apt English *Profodia*:

styll hoping, and hartelie wishing to enioy first
 the benefitte of some others iudgment,
 whose authority may beare greater
 credite, and whose learn-
 ing can better per-
 forme it.

(.:)

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23. Aseham	<i>The Schoolmaster</i> . . .	1570 1 0
24. Tottel's	<i>Miscellany</i> [Songs and Sonnets]	1557 2 6
25. Lever	<i>Sermons</i> . . .	1550 1 0
26. W. Webbe	<i>A Discourse of English Poetry</i>	1586 1 0
27. Lord Bacon	<i>A Harmony of the Essays</i>	1597-1626 5 0
28. Roy, etc.	<i>Read me, and be not wroth !</i>	1528 1 6
29. Raleigh, etc.	<i>Last Fight of the ' Revenge '</i>	1591 1 0
30. Googe	<i>Eglogues, Epitaphs, and Sonnets</i>	1563 1 0

1. JOHN MILTON.

Areopagitica. 1644.

(a) AREOPAGITICA : *A Speech of Mr. JOHN MILTON For the Liberty of Unlicenc'd Printing, To the Parliament of England.*

(b) A Decree of Starre-Chamber, concerning Printing, made the eleuenth of July last past, 1637.

(c) An Order of the Lords and Commons assembled in Parliament for the Regulating of Printing, &c. 1643.

LORD MACAULAY. He attacked the licensing system in that sublime treatise which every statesman should wear as a sign upon his hand, and as frontlets between his eyes.—*Edinburgh Review*, p. 344, August, 1825.

H. HALLAM. Many passages in this famous tract are admirably eloquent : an intense love of liberty and truth flows through it ; the majestic soul of MILTON breathes such high thoughts as had not been uttered before.—*Introduction to the Literature of Europe*, iii. 660. Ed. 1839.

W. H. PRESCOTT. The most splendid argument perhaps the world had then witnessed on behalf of intellectual liberty.—*History of FERDINAND and ISABELLA*, iii. 391. Ed. 1845.

2. HUGH LATIMER.

*Ex-Bishop of Worcester.**The Ploughers.* 1549.

A notable Sermon of ye reuerende Father Master HUGH LATIMER, whiche he preached in ye Shrouds at paules church in London on the xviii daye of Januarye.

SIR R. MORISON. Did there ever any one (I say not in England only, but among other nations) flourish since the time of the Apostles, who preached the gospel more sincerely, purely, and honestly, than HUGH LATIMER, Bishop of Worcester?—*Apomaxis Calumniarum* . . . quibus JOANNES COCLEUS &c., f. 78. Ed. 1537.

It was in this Sermon, that LATIMER (himself an ex-Bishop) astonished his generation by saying that the Devil was the most diligent Prelate and Preacher in all England. "Ye shal neuer fynde him idle I warraunte you."

3. STEPHEN GOSSON.

*Stud. Oxon.**The School of Abuse.* 1579.

(a) *The Schoole of Abuse. Containing a pleasaunt inuective against Poets, Pipers, Plaiers, Jesters, and such like Caterpillers of a Commonwealt; Setting up the Flagge of Defiance to their mischievous exercise and overthrowing their Bulwarkes, by Prophane Writers, Naturall reason and common experience.* 1579.

(b) *An Apologie of the Schoole of Abuse, against Poets, Pipers, Players, and their Excusers.* [Dec.] 1579.

This attack is thought to have occasioned SIR PHILIP SIDNEY's writing of the following *Apologie for Poesie*.

GOSSON was, in succession, Poet, Actor, Dramatist, Satirist, and a Puritan Clergyman.

4. Sir PHILIP SIDNEY.

An Apology for Poetry. [? 1580.]

An Apologie for Poetrie. Written by the right noble, vertuous, and learned Sir PHILIP SIDNEY, Knight. 1595.

H. W. LONGFELLOW. The defence of Poetry is a work of rare merit. It is a golden little volume, which the scholar may lay beneath his pillow, as CHRYSOSTOM did the works of ARISTOPHANES.—*North American Review*, p. 57. January, 1832.

The Work thus divides itself:—

*The Etymology of Poetry.**The Anatomy of the Effects of Poetry.**The Anatomy of the Parts of Poetry.**Objections to Poetry answered.**Criticism of the existing English Poetry.*

5. EDWARD WEBBE,

A Chief Master Gunner.

Travels. 1590.

The rare and most vvonderful thinges which EDWARD WEBBE an Englishman borne, hath seene and passed in his troublesome trauailes, in the Citties of Ierusalem, Damasko, Bethelem and Galey: and in all the landes of Iewrie, Egipt, Grecia, Russia, and in the Land of Prester John.

Wherein is set foorth his extreame slauerie sustained many yeres together, in the Gallies and wars of the great Turk against the Landes of Persia, Tartaria, Spaine, and Portugall, with the manner of his releasement and coming to England. [1590.]

6. JOHN SELDEN.

Table Talk. [1634-1654.]

Table Talk: being the Discourses of JOHN SELDEN, Esq.; or his Sence of various Matters of weight and high consequence, relating especially to Religion and State. 1689.

S. T. COLERIDGE. There is more weighty bullion sense in this book than I ever found in the same number of pages of any uninspired writer. . . . O! to have been with SELDEN over his glass of wine, making every accident an outlet and a vehicle of wisdom.—*Literary Remains*, iii. 361-2. Ed. 1836.

H. HALLAM. This very short and small volume gives, perhaps, a more exalted notion of SELDEN's natural talents than any of his learned writings.—*Introduction to the Literature of Europe*, iii. 347. Ed. 1836.

Above all things, Liberty.

7. ROGER ASCHAM.

Toxophilus. 1544.

*Toxophilus, the Schole of Shootinge, conteyned in two bookes.
To all Gentlemen and yomen of Englande, pleasaunte for theyr
pastime to rede, and profitable for theyr use to follow both in war
and peace.*

In a dialogue between *TOXOPHILUS* and *PHILOLOGUS*, ASCHAM not only gives us one of the very best books on Archery in our language; but as he tells King Henry VIII., in his Dedication, "this litle treatise was purposed, begon, and ended of me, onelie for this intent, that Labour, Honest pastime, and Vertu might recouer againe that place and right, that Idlenesse, Unthriftie Gaming, and Vice hath put them fro."

8. JOSEPH ADDISON.

Criticism on *Paradise Lost*. 1711-1712.

From the *Spectator*, being its Saturday issues between 31 December, 1711, and 3 May, 1712. In these papers, which constitute a Primer to *Paradise Lost*, ADDISON first made known, and interpreted to the general English public, the great Epic poem, which had then been published nearly half a century.

After a general discussion of the *Fable*, the *Characters*, the *Sentiments*, the *Language*, and the *Defects* of MILTON's Great Poem; the Critic devotes a Paper to the consideration of the *Beauties* of each of its Twelve Books.

9. JOHN LYL, Y.

Novelist, Wit, Poet, and Dramatist.

Euphues. 1579-1580.

*EUPHUES, the Anatomy of Wit. Very pleasant for all
Gentlemen to reade, and most necessary to remember.*

*Wherein are contained the delights that Wit followeth in his
youth, by the pleasantnesse of loue, and the happinesse he reapeth
in age by the perfectnesse of Wisedome. 1579.*

*EUPHUES and his England. Containing his voyage and
aduentures, myxed with sundry pretie discourses of honest Loue,
the description of the countrey, the Court, and the manners of
that Isle. 1580.*

Of great importance in our Literary History.

10. GEORGE VILLIERS,

*Second Duke of BUCKINGHAM.***The Rehearsal. 1671.***The Rehearsal, as it was Acted at the Theatre Royal.*

Many of the passages of anterior plays that were parodied in this famous Dramatic Satire on DRYDEN in the character of *BAYES*, are placed on opposite pages to the text. BRIAN FAIRFAX'S remarkable life of this Duke of BUCKINGHAM is also prefixed to the play.

The Heroic Plays, first introduced by Sir W. D'AVENANT, and afterwards greatly developed by DRYDEN, are the object of this laughable attack. LACY, who acted the part of *BAYES*, imitated the dress and gesticulation of DRYDEN.

The Poet repaid this compliment to the Duke of BUCKINGHAM, in 1681, by introducing him in the character of *ZIMRA* in his *ABSOLOM and ACHITOPHEL*.

11. GEORGE GASCOIGNE,

*Soldier and Poet.***The Steel Glass, &c. 1576.**

(a) *A Remembrance of the wel employed life, and godly end, of GEORGE GASCOIGNE, Esquire, who deceased at Stalmsford in Lincoln shire, the 7 of October, 1577. The reporte of GEOR. WHETSTONS, Gent. 1577.*

There is only one copy of this metrical Life. It is in the Bodleian Library.

(b) *Certayne notes of instruction concerning the making of verse or ryme in English. 1575.*

This is our First printed piece of Poetical Criticism.

(c) *The Steele Glas.*

Written in blank verse.

Probably the fourth printed English Satire : those by BARCLAY, ROY, and Sir T. WYATT being the three earlier ones.

(d) *The complaynt of PHILOMENE. An Elegie. 1576.*

12. JOHN EARLE,

*Afterwards Bishop of SALISBURY.***Microcosmographie. 1628.**

Micro-cosmographie, or a Peece of the World discovered ; in Essays and Characters.

This celebrated book of Characters is graphically descriptive of the English social life of the time, as it presented itself to a young Fellow of Merton College, Oxford ; including *A She precise Hypocrite, A Sceptic in Religion, A good old man, etc.*

This Work is a notable specimen of a considerable class of books in our Literature, full of interest : and which help Posterity much better to understand the Times in which they were written.

13. HUGH LATIMER,

Ex-Bishop of WORCESTER.

Seven Sermons before Edward VI. 1549.

The fyrste [—seuenth] Sermon of Mayster HUGHE LATIMER, whiche he preached before the Kyniges Maiestie wythin his graces palayce at Westminster on each Friday in Lent. 1549.

Sir JAMES MACKINTOSH. LATIMER, . . . brave, sincere, honest, inflexible, not distinguished as a writer or a scholar, but exercising his power over men's minds by a fervid eloquence flowing from the deep conviction which animated his plain, pithy, and free-spoken Sermons.—*History of England*, ii. 291. *Ed.* 1831.

14. Sir THOMAS MORE.

Translation of Utopia. 1516-1557.

A frutefull and pleasaunt worke of the best state of a publike weale, and of the new yle called Utopia: VVritten in Latine by Sir THOMAS MORE, Knyght, and translated into Englyshe by RALPH ROBYNSON.

LORD CAMPBELL. Since the time of PLATO there had been no composition given to the world which, for imagination, for philosophical discrimination, for a familiarity with the principles of government, for a knowledge of the springs of human action, for a keen observation of men and manners, and for felicity of expression, could be compared to the *Utopia*.—*Lives of the Lord Chancellors (Life of Sir. T. More)*, i. 583. *Ed.* 1845.

In the imaginary country of Utopia, MORE endeavours to sketch out a State based upon two principles—(1) community of goods, no private property; and consequently (2) no use for money.

15. GEORGE PUTTENHAM,

A Gentleman Pensioner to Queen ELIZABETH.

The Art of English Poesy. 1589.

The Arte of English Poesie.

Contrinued into three Bookes: The first of POETS and POESIE, the second of PROPORTION, the third of ORNAMENT.

W. OLDYS. It contains many pretty observations, examples, characters, and fragments of poetry for those times, now nowhere else to be met with.—*Sir WALTER RALEIGH*, liv. *Ed.* 1736.

O. GILCHRIST. On many accounts one of the most curious and entertaining, and intrinsically one of the most valuable books of the age of QUEEN ELIZABETH. The copious intermixture of contemporary anecdote, tradition, manners, opinions, and the numerous specimens of coeval poetry nowhere else preserved, contribute to form a volume of infinite amusement, curiosity, and value.—*Censura Literaria*, i. 339. *Ed.* 1805.

This is still also an important book on Rhetoric and the Figures of Speech.

16. JAMES HOWELL,

Clerk of the Council to CHARLES I.; afterwards Historiographer to CHARLES II.

Instructions for Foreign Travel. 1642.

Instructions for forreine travel. Shewing by what cours, and in what compasse of time, one may take an exact Survey of the Kingdomes and States of Christendome, and arrive to the practical knowledge of the Languages, to good purpose.

The MURRAY, BÆDEKER, and *Practical Guide* to the Grand Tour of Europe, which, at that time, was considered the finishing touch to the complete education of an English Gentleman.

The route sketched out by this delightfully quaint Writer, is France; Spain, Italy, Switzerland, Germany, the Netherlands, and Holland. The time allowed is 3 years and 4 months: the months to be spent in travelling, the years in residence at the different cities.

17. NICHOLAS UDALL,

Master, first of Eton College, then of Westminster School.

Roister Doister. [1553-1566.]

This is believed to be the first true English Comedy that ever came to the press.

From the unique copy, which wants a title-page, now at Eton College; and which is thought to have been printed in 1566.

Dramatis Persona.

RALPH ROISTER DOISTER.

MATTHEW MERRYGREEK.

GAWIN GOODLUCK, *affianced to Dame CUSTANCE.*

TRISTRAM TRUSTY, *his friend.*

DOBINET DOUGHTY, *"boy" to ROISTER DOISTER.*

TOM TRUEPENNY, *servant to Dame CUSTANCE.*

SIM SURESBY, *servant to GOODLUCK.*

Scritvener.

Harfax.

DAME CHRISTIAN CUSTANCE, *a widow.*

MARGERY MUMBLECRUST, *her nurse.*

TIBET TALKAPACE } *her maidens.*

ANNOT ALYFACE }

18. A Monk of Evesham,

The Revelation, &c. 1186[-1410]. 1485.

¶ *Here begynnyth a marvellous reuelacion that was schewyd of almighty god by sent Nycholas to a monke of Euyshamne yn the days of Kynge Richard the fyrst. And the yere of oure lord, M. C. Lxxxvi.*

One of the rarest of English books printed by one of the earliest of English printers, WILLIAM DE MACLINIA; who printed this text about 1485, in the lifetime of CAXTON.

The essence of the story is as old as it professes to be; but contains later additions, the orthography, being of about 1410. It is very devoutly written, and contains a curious Vision of Purgatory.

The writer is a prototype of BUNYAN; and his description of the Gate in the Crystal Wall of Heaven, and of the solemn and marvellously sweet Peal of the Bells of Heaven that came to him through it, is very beautiful.

19. JAMES I.

A Counterblast to Tobacco. 1604.

(a) *The Essays of a Prentise, in the Diuine Art of Poesie.*

Printed while JAMES VI. of Scotland, at Edinburgh in 1585; and includes *Ane Short treatise, containing some Reulis and Cautelis to be obseruit and eschewit in Scottis Poesie*, which is another very early piece of printed Poetical Criticism.

(b) *A Counterblaste to Tobacco.* 1604.

To this text has been added a full account of the *Introduction and Early use of Tobacco in England*. The herb first came into use in Europe as a medicinal leaf for poultices: smoking it was afterwards learnt from the American Indians.

Our Royal Author thus sums up his opinion:—

"A custome lothsome to the eye, hateful to the nose, harmefull to the braine, dangerous to the lungs, and in the blacke stinking fume thereof, nearest resembling the horrible Stigian smoke of the pit that is bottomless."

20. Sir ROBERT NAUNTON,

Master of the Court of Wards.

Fragmenta Regalia. 1653.

Fragmenta Regalia: or Observations on the late Queen ELIZABETH, her Times and Favourites. [1630.]

Naunton writes:—

"And thus I have delivered up this my poor Essay; a little Draught of this great Princess, and her Times, with the Servants of her State and favour."

21. THOMAS WATSON,

Londoner, Student-at-Law.

Poems. 1582-1593.

(a) *The 'Εκατομυθια or Passionate Centurie of Loue.*

Divided into two parts: whereof, the first expresseth the Author's sufferance in Loue: the latter, his long farwell to Loue and all his tyrannie. 1582.

(b) MELIBŒUS, Sive Ecloga in obitum Honoratissimi Viri Domini FRANCISCI WALSINGHAM. 1590.

(c) *The same translated into English, by the Author.* 1590.

(d) *The Tears of Fancie, or Loue disdained.* 1593.

From the unique copy, wanting Sonnets 9-16, in the possession of S. CHRISTIE MILLER, Esq., of Britwell.

22. WILLIAM HABINGTON,

Castara. 1640.

CASTARA. *The third Edition. Corrected and augmented.*

CASTARA was Lady LUCY HERBERT, the youngest child of the first Lord POWIS; and these Poems were chiefly marks of affection during a pure courtship followed by a happy marriage. With these, are also Songs of Friendship, especially those referring to the Hon. GEORGE TALBOT.

In addition to these Poems, there are four prose Characters; on *A Mistress, A Wife, A Friend, and The Holy Man.*

23. ROGER ASCHAM,

The Schoolmaster. 1570.

The Scholemaster, or plane and perfite way of teachyng children to understand, write, and speake, in Latin tong, but specially purposed for the priuate brynging up of youth in gentleman and Noble mens houses, &c.

This celebrated Work contains the story of Lady JANE GREY's delight in reading *PLATO*, an attack on the *Italianated* Englishman of the time, and much other information not specified in the above title.

In it, ASCHAM gives us very fully his plan of studying Languages, which may be described as *the double translation of a model book.*

24. HENRY HOWARD,

Earl of SURREY.

Sir THOMAS WYATT.

NICHOLAS GRIMALD.

Lord VAUX.

Tottel's Miscellany. 5 June, 1557.

Songes and Sonettes, vwritten by the right honourable Lorde HENRY HOWARD late Earle of SURREY, and other.

With 39 additional Poems from the second edition by the same printer, RICHARD TOTTEL, of 31 July, 1557.

This celebrated Collection is the First of our Poetical Miscellanies, and also the first appearance in print of any considerable number of English Sonnets.

TOTTEL in his *Address to the Reader*, says:—

"That to haue wel written in verse, yea and in small parcelles, deserueth great praise, the workes of diuers Latines, Italians, and other, doe proue sufficiently. That our tong is able in that kynde to do as praiseworthyly as ye rest, the honorable stile of the noble earle of Surrey, and the weightinesse of the depewitted Sir Thomas Wyat the elders verse, with seuerall graces in sondry good Englishe writers, doe show abundantly."

25. Rev. THOMAS LEVER,

Fellow and Preacher of St. John's College, Cambridge.

Sermons. 1550.

*(a) A fruitfull Sermon in Paules church at London in the Shroudes.**(b) A Sermon preached the fourth Sunday in Lent before the Kynge's Maiestie, and his honourable Counsell.**(c) A Sermon preached at Pauls Crosse. 1550.*

These Sermons are reprinted from the original editions, which are of extreme rarity. They throw much light on the communistic theories of the Norfolk rebels; and the one at Paul's Cross contains a curious account of Cambridge University life in the reign of EDWARD VI.

26. WILLIAM WEBBE,

Graduate.

A Discourse of English Poetry. 1586.

A Discourse of English Poetrie. Together with the Authors iudgement, touching the reformation of our English Verse.

Another of the early pieces of Poetical Criticism, written in the year in which SHAKESPEARE is supposed to have left Stratford for London.

Only two copies of this Work are known, one of these was sold for £64.

This Work should be read with STANVHURST'S *Translation of Æneid*, I.-IV., 1582, see p. 64. WEBBE was an advocate of English Hexameters; and here translates VIRGIL'S first two Eglogues into them. He also translates into Sapphics COLIN'S Song in the Fourth Eglogue of SPENSER'S *Shepherd's Calendar*.

27. FRANCIS BACON.

afterwards Lord VERULAM Viscount ST. ALBAN.

A Harmony of the Essays, &c. 1597-1626.

And after my manner, I alter ever, when I add. So that nothing is finished, till all be finished.—SIR FRANCIS BACON, 27 Feb., 1610-[11].

*(a) Essays, Religious Meditations, and Places of perswasion and dissuasion. 1597.**(b) The Writings of Sir FRANCIS BACON Knight the Kinges Sollicitor General in Moralltie, Policie, Historie.**(c) The Essaies of Sir FRANCIS BACON Knight, the Kings Solliciter Generall.**(d) The Essayes or Counsell, Civill and Morall of FRANCIS Lord VERULAM, Viscount ST. ALBAN. 1625.*

28. WILLIAM ROY. JEROME BARLOW.

Franciscan Friars.

Read me, and be not wroth ! [1528.]

- (a) *Rede me and be nott wrothe,
For I saye no thyng but trothe.
I will ascende makynge my state so hye,
That my pompous honoure shall never dye.
O Caytife when thou thynkest least of all,
With confusion thou shalt have a fall.*

This is the famous satire on Cardinal WOLSEY, and is the First English Protestant book ever printed, not being a portion of Holy Scripture. See p. 22 for the Fifth such book.

The next two pieces form one book, printed by HANS LUFT, at Marburg, in 1530.

(b) *A proper dialoge, betwene a Gentillman and a husbandman, eche complaynynge to other their miserable calamite, through the ambition of the clergy.*

(c) *A compendious old treatyse, shewynge, how that we ought to have the scripture in Englysshe.*

29. Sir WALTER RALEIGH. GERVASE MARKHAM. J. H. VAN LINSCHOTEN.

The Last Fight of the "Revenge." 1591.

(a) *A Report of the truth of the fight about the Iles of Acores, this last la Sommer. Betwixt the REUENCE, one of her Maiesties Shippes, and an ARMADA of the King of Spaine.*

[By Sir W. RALEIGH.]

(b) *The most honorable Tragedie of Sir RICHARD GRINUILE, Knight.* 1595.

[By GERVASE MARKHAM.]

(c) *[The Fight and Cyclone at the Azores.*

[By JAV HUYGHEN VAN LINSCHOTEN.]

Several accounts are here given of one of the most extraordinary Sea fights in our Naval History.

30. BARNABE GOOGE.

Eglogues, Epitaphs, and Sonnets. 1563.

Eglogs, Epytaphes, and Sonettes Newly written by BARNABE GOOGE.

Three copies only known. Reprinted from the *Huth* copy.

In the prefatory *Notes of the Life and Writings of B. GOOGE*, will be found an account of the trouble he had in winning MARY DARELL for his wife.

A new Literature generally begins with imitations and translations. When this book first appeared, Translations were all the rage among the "young England" of the day. This Collection of *original* Occasional Verse is therefore the more noticeable. The Introduction gives a glimpse of the principal Writers of the time, such as the Authors of the *Mirror for Magistrates*, the Translators of *SENECA'S Tragedies*, etc., and including such names as BALDWIN, BAVANDE, BLUNDESTON, NEVILLE, NORTH, NORTON, SACKVILLE, and YELVERTON.

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1. William Caxton,

our first Printer.

Translation of REYNARD THE FOX. 1481.

[COLOPHON.] *I haue not added ne mymsshed but haue folowed as nyghe as I can my' cōpye which was in dutche | and by me WILLIAM CAXTON translated in to this rude and symple englyssh in th[e] abbey of westmestre.*

Interesting for its own sake; but especially as being translated as well as printed by CAXTON, who finished the printing on 6 June, 1481.

The Story is the History of the Three fraudulent Escapes of the Fox from punishment, the record of the Defeat of Justice by flattering lips and dishonourable deeds. It also shows the struggle between the power of Words and the power of Blows, a conflict between Mind and Matter. It was necessary for the physically weak to have Eloquence: the blame of REYNARD is in the frightful misuse he makes of it.

The author says, "There is in the world much seed left of the Fox, which now over all groweth and cometh sore up, though they have no red beards."

2. John Knox,

the Scotch Reformer.

THE FIRST BLAST OF THE TRUMPET, &C.
1558.

(a) *The First Blast of a Trumpet against the monstrous Regiment of Women.*

(b) *The Propositions to be entreated in the Second BLAST.*

This work was wrung out of the heart of JOHN KNOX, while, at Dieppe, he heard of the martyr fires of England, and was anguished thereby. At that moment the liberties of Great Britain, and therein the hopes of the whole World, lay in the laps of four women—MARY of Lorraine, the Regent of Scotland; her daughter MARY (the Queen of Scots); Queen MARY TUDOR; and the Princess ELIZABETH.

The Volume was printed at Geneva.

(c) KNOX's *apologetical Defence of his FIRST BLAST, &C., to Queen ELIZABETH.* 1559.

3. Clement Robinson,

and diuers others.

A HANDFUL OF PLEASANT DELIGHTS.
1584.

A Handeful of pleasant delites, Containing sundrie new Sonets and delectable Histories, in diuers kindes of Meter. Newly deuised to the newest tunes that are now in vse, to be sung: euerie Sonet orderly pointed to his proper Tune. With new additions of certain Songs, to verie late deuised Notes, not commonly knowen, nor used heretofore.

OPHELIA quotes from *A Nosegate, &c.*, in this Poetical Miscellany; of which only one copy is now known.

It also contains the earliest text extant of the *Ladie Greensleeues*, which first appeared four years previously.

This is the Third printed Poetical Miscellany in our language.

22 *The English Scholar's Library*

4. [Simon Fish, *of Gray's Inn.*]

A SUPPLICATION FOR THE BEGGARS. [1529.]

A Supplicacyon for the Beggars.

Stated by J. Fox to have been distributed in the streets of London on Candlemas Day (2 Feb., 1529).

This is the Fifth Protestant book (not being a portion of Holy Scripture) that was printed in the English Language.

The authorship of this anonymous tract, is fixed by a passage in Sir T. MORE's *Apology*, of 1533, quoted in the Introduction.

5. [Rev. John Udall, *Minister at Kingston on Thames.*]

DIOTREPES. [1588.]

The state of the Church of Englande, laid open in a conference betweene DIOTREPES a Byschopp, TERTULLUS a Papiste, DEMETRIUS an usurer, PANDOCCHUS an Innekeeper, and PAULE a preacher of the word of God.

This is the forerunning tract of the *MARTIN MARPRELATE Controversy*. For the production of it, ROBERT WALDEGRAVE, the printer, was ruined; and so became available for the printing of the Martinist invectives.

The scene of the Dialogue is in PANDOCCHUS's Inn, which is in a posting-town on the high road from London to Edinburgh.

6. [?]

THE RETURN FROM PARNASSUS. [Acted 1602.] 1606.

The Returne from Pernassus: or The Scourge of Simony. Publicquely acted by the Students in Saint Iohns Colledge in Cambridge.

This play, written by a University man in December, 1601, brings WILLIAM KEMP and RICHARD BURBAGE on to the Stage, and makes them speak thus:

"KEMP. Few of the vniuersity pen plaies well, they smell too much of that writer *Ouid* and that writer *Metamorphosis*, and talke too much of *Proserpina* and *Iuppiter*. Why herces our fellow *Shakespeare* puts them all downe, I [*Ay*] and *Ben Ionson* too. O that *Ben Ionson* is a pestilent fellow, he brought vp *Horace* giuing the Poets a pill, but our fellow *Shakespeare* hath given him a purge that made him beray his credit:

"BURBAGE. It's a shrewd fellow indeed:"

What this controversy between SHAKESPEARE and JONSON was, has not yet been cleared up. It was evidently recent, when (in Dec., 1601) this play was written.

7. Thomas Decker,

The Dramatist.

THE SEVEN DEADLY SINS OF
LONDON, &c. 1606.

The seven deadly Sinnes of London : drawn in seven seuerall Coaches, through the seven seuerall Gates of the Citie, bringing the Plague with them.

A prose Allegorical Satire, giving a most vivid picture of London life, in October, 1606.

The seven sins are—

FRAUDULENT BANKRUPTCY.

LYING.

CANDLELIGHT (*Deeds of Darkness*).

SLOTH.

APISHNESS (*Changes of Fashion*).

SHAVING (*Cheating*), and CRUELTY.

Their chariots, drivers, pages, attendants, and followers, are all allegorically described.

8. *The Editor.*

AN INTRODUCTORY SKETCH TO THE
MARTIN MARPRELATE CONTROVERSY.

1588-1590.

(a) *The general Episcopal Administration, Censorship, &c.*

(b) *The Origin of the Controversy.*

(c) *Depositions and Examinations.*

(d) *State Documents.*

(e) *The Brief held by Sir JOHN PUCKERING, against the Martinists.*

The REV. J. UDALL (who was, however, *not* a Martinist) ; Mrs. CRANE, of Molesey, Rev. J. PENRY, Sir R. KNIGHTLEY, of Fawsley, near Northampton ; HUMPHREY NEWMAN, the London cobbler ; JOHN HALES, Esq., of Coventry ; Mr. and Mrs. WEEKSTON, of Wolston ; JOB THROCKMORTON, Esq. ; HENRY SHARPE, bookbinder of Northampton, and the four printers.

(f) *Miscellaneous Information.*

(g) *Who were the Writers who wrote under the name of MARTIN MARPRELATE ?*

9. [Rev. John Udall,

Minister at Kingston on Thames.]

A DEMONSTRATION OF DISCIPLINE. 1588.

A Demonstration of the trueth of that discipline which CHRISTE hath prescribed in his worde for the gouernement of his Church, in all times and places, vntil the ende of the worlde.

Printed with the secret Martinist press, at East Molesey, near Hampton Court, in July, 1588 ; and secretly distributed with the *Epitome* in the following November.

For this Work, UDALL lingered to death in prison.

It is perhaps the most complete argument, in our language, for Presbyterian Puritanism, as it was then understood. Its author asserted for it, the infallibility of a Divine Logic ; but two generations had not passed away, before (under the teachings of Experience) much of this Church Polity had been discarded.

24 *The English Scholar's Library.*

10. Richard Stanyhurst,

the Irish Historian.

Translation of ÆNEID I.-IV. 1582.

Three first foure Bookes of VIRGIL his Æneis translated intoo English heroical [i.e., hexameter] verse by RICHARD STANYHURST, wyth oother Pöttical diuises theretoo annexed.

Imprinted at Leiden in Holland by IOHN PATES, Anno M.D.LXXXII.

This is one of the oddest and most grotesque books in the English language; and having been printed in Flanders, the original Edition is of extreme rarity.

The present text is, by the kindness of Lord ASHBURNHAM and S. CHRISTIE-MILLER, Esq., reprinted from the only two copies known, neither of which is quite perfect.

GABRIEL HARVEY desired to be epitaphed, *The Inventor of the English Hexameter*; and STANYHURST, in imitating him, went further than any one else in maltreating English words to suit the exigencies of Classical feet.

11. *Martin Marprelate.*

THE EPISTLE. 1588.

Oh read ouer D. JOHN BRIDGES, for it is a worthy worke: Or an epitome of the fyrste Booke of that right worshipfull volume, written against the Puritanes, in the defence of the noble cleargie, by as worshipfull a prieste, JOHN BRIDGES, Presbyter, Priest or Elder, doctor of Diuinitie, and Deane of Sarum.

The Epitome [p. 26] is not yet published, but it shall be, when the Byshops are at convenient leysure to view the same. In the meane time, let them be content with this learned Epistle.

Printed oversea, in Europe, within two furlongs of a Bounsing Priest, at the cost and charges of M. MARPRELATE, gentleman.

12. Robert Greene, M.A.

MENAPHON. 1589.

MENAPHON. CAMILLAS alarum to slumbering EUPHUES, in his melancholie Cell at Silexedra. VVherein are deciphered the variable effects of Fortune, the wonders of Lowe, the triumphes of inconstant Time. Displaying in sundrie conceipted passions (figured in a continue Historie) the Trophees that Vertue carrieth triumphant, maugre the wrath of Enuie, or the resolution of Fortune.

One of GREENE's novels with TOM NASH's Preface, so important in reference to the earlier *HAMLET*, before SHAKESPEARE's tragedy.

GREENE's "love pamphlets" were the most popular Works of Fiction in England, up to the appearance of Sir P. SIDNEY's *Arcadia* in 1590.

13. George Joy,

an early Protestant Reformer.

AN APOLOGY TO TINDALE. 1535.

An Apologye made by GEORGE JOYE to satisfye (if it may be) W. TINDALE : to purge and defende himselfe ageinst so many slaunderouse lyes fained vpon him in TINDAL'S vcharitable and unsober Pystle so well worthye to be prefixed for the Reader to induce him into the understanding of hys new Testament diligently corrected and printed in the yeare of our Lorde, 1534, in Nouember [Antwerp, 27 Feb., 1535.

This almost lost book is our only authority in respect to the surreptitious editions of the English *New Testament*, which were printed for the English market with very many errors, by Antwerp printers who knew not English, in the interval between TINDALE'S first editions in 1526, and his revised Text (above referred to) in 1534.

14. Richard Barnfield.

of Darlaston, Staffordshire.

POEMS. 1594-1598.

The affectionate Shepherd. Containing the Complaint of DAPHNIS for the Loue of GANYMEDE.

In the following Work, BARNFIELD states that this is "an imitation of Virgill, in the second Eglogue of *Alexis*."

CYNTHIA. *With Certaine Sonnets, and the Legend of CAS-SANDRA.* 1595.

The Author thus concludes his Preface: "Thus, hoping you will beare with my rude conceit of *Cynthia* (if for no other cause, yet, for that it is the First Imitation of the verse of that excellent Poet, Maister *Spencer*, in his *Fayrie Queene*), I leave you to the reading of that, which I so much desire may breed your delight."

The Encomion of Lady PECUNIA : or, The Praise of Money. 1598.

Two of the Poems in this Text have been wrongly attributed to SHAKESPEARE. The disproof is given in the Introduction.

15. T[homas] C[oooper].

[Bishop of WINCHESTER.]

ADMONITION TO THE PEOPLE OF ENGLAND.

An admonition to the people of England. VVherein are answered, not onley the slaunderous vntruethes, reprochfully vttered by MARTIN the Libeller, but also many other Crimes by some of his broode, objected generally against all Bishops, and the chiefe of the Cleargie, purposely to deface and discredit the present state of the Church. [Jan. 1589].

This is the official reply on the part of the Hierarchy, to MARTIN MARPRELATE'S *Epistle* of [Nov.] 1508: see No. 11. on p. 24.

It was published between the appearance of the *Epistle* and that of the *Epitome*.

16. Captain John Smith,

President of Virginia, and Admiral of New England.

WORKS.—1608–1631. 2 vols. 12s. 6d.

A complete edition, with six facsimile plates.

Occasion was taken, in the preparation of this Edition, dispassionately to test the Author's statements. The result is perfectly satisfactory. The Lincolnshire Captain is to be implicitly believed in all that he relates of his own personal knowledge.

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- (1.) *A true Relation of Occurrences in Virginia.* 1608.
- (2.) *A Map of Virginia.* 1612.
- (3.) *A Description of New England.* 1616.
- (4.) *New England's Trials.* 1620 and 1622.
- (5.) *The History of Virginia, New England, and Bermuda.* 1624.
- (6.) *An Accidence for young Seamen.* 1626.
- (7.) *His true Travels, Adventures, and Observations.* 1630.
- (8.) *Advertisements for Planters in New England, or anywhere.* 1631.

The first Three English Books on America. [? 1511]–1555.

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- (2.) *A Treatise of the new India, etc.* Translated by RICHARD EDEN from SEBASTIAN MUENSTER'S *Cosmography*: and printed in 1553. *The Second English Book on America.*
- (3.) *The Decades of the New World, etc.,* by PIETRO MARTIRE [PETRUS MARTYR], translated by RICHARD EDEN, and printed in 1555. *The Third English Book on America.* SHAKESPEARE obtained the character of CALIBAN from this Work.

A List of 837 London Publishers, 1553–1640.

This Master Key to English Bibliography for the period also gives the approximate period that each Publisher was in business.

Demy 4to, 32 pp., 10s. 6d. net.

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THE ONLY KNOWN FRAGMENT OF

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By W. TINDALE AND W. ROY.

Sixty photo-lithographed pages ; preceded by a critical PREFACE.

BRIEFLY told, the story of this profoundly interesting work is as follows :—

In 1524 TINDALE went from London to Hamburg ; where remaining for about a year, he journeyed on to Cologne ; and there, assisted by WILLIAM ROY, subsequently the author of the satire on WOLSEY, *Rede me and be nott wrothe* [see p. 19], he began this first edition in 4to, *with glosses*, of the English New Testament.

A virulent enemy of the Reformation, COCHLÆUS, at that time an exile in Cologne, learnt, through giving wine to the printer's men, that P. QUENTAL the printer had in hand a secret edition of three thousand copies of the English New Testament. In great alarm, he informed HERMAN RINCK, a Senator of the city, who moved the Senate to stop the printing ; but COCHLÆUS could neither obtain a sight of the Translators, nor a sheet of the impression.

TINDALE and ROY fled with the printed sheets up the Rhine to Worms ; and there completing this edition, produced also another in 8vo, *without glosses*. Both editions were probably in England by March, 1526.

Of the six thousand copies of which they together were composed, there remain but this fragment of the first commenced edition, in 4to ; and of the Second Edition, in 8vo, one complete copy in the Library of the Baptist College at Bristol, and an imperfect one in that of St. Paul's Cathedral, London.

In the *Preface*, the original documents are given intact, in connection with

Evidence connected with the first Two Editions of the English New Testament, viz., in Quarto and Octavo—

- I. WILLIAM TINDALE's antecedent career.
- II. The Printing at Cologne.
- III. The Printing at Worms.
- IV. WILLIAM ROY's connection with these Editions.
- V. The landing and distribution in England.
- VI. The persecution in England.

Typographical and Literary Evidence connected with the present Fragment—

- I. It was printed for TINDALE by PETER QUENTAL at Cologne, before 1526.
- II. It is not a portion of the separate Gospel of *Matthew* printed previous to that year.
- III. It is therefore certainly a fragment of the Quarto.

Is the Quarto a translation of LUTHER's German Version ?

Text. The prologue. Inner Marginal References. Outer Marginal Glosses.

* * For a continuation of this Story see G. JOY's *Apology* at p. 25.

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